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The Influence of Dalcroze Eurhythmics in the Contemporary Theatre.

Clark Mccormack Rogers
Louisiana State University and Agricultural & Mechanical College

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Clark McCormack Rogers
B.A., Howard College, 1960
M.A., The University of Tennessee, 1961
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ABSTRACT

Emile Jaques-Dalcroze (1865-1950) originated and promoted eurhythmics, a system of education in the arts based on rhythm, musical theory and gymnastics. As a professor of harmony at the Geneva Conservatory, this Swiss musician and composer criticized the conventional method of beginning musical instruction with an instrument and theoretical explanation. What was needed, said Dalcroze, was a study of music through physical participation so that the student's mind, ear, and body were simultaneously involved in the music. To that end, he began a series of experiments, eventually devising special gymnastics which enabled his students to transform music into bodily movement. Dalcroze spoke of the system as a means to art rather than an art form in itself, and he advocated a broad application of his ideas in all the arts.

This study deals specifically with the influences of Dalcroze eurhythmics on theorists and practitioners of the theatre. Since Dalcroze was particularly emphatic when he spoke of the need for eurhythmics in the actor's art, comparison is made between his system and those of Constant Coquelin, François Delsarte and Constantin Stanislavsky. Dalcroze's major books, Rhythm, Music and Education and Eurhythmics, Art and Education, contain the nucleus of his theory of acting. Briefly stated, his idea was

this: (1) the first and most important task of the would-be actor is learning to control his bodily movement, and (2) eurhythmic training, which coordinates the mind, body, and soul of the actor, is the most efficient means of achieving such control.

After witnessing a demonstration of eurhythmics in 1906, the Swiss scene designer Adolphe Appia wrote that eurhythmics provided a practical means of achieving his goal of unity, through music, in theatrical production. For ten years Appia and Dalcroze collaborated in staging rhythmic spectacles, and they designed and built a theatre together at Dalcroze's school in Hellerau, Germany, where Appia was listed as a member of the staff. The system of eurhythmics subsequently became an integral part of Appia's theories of production, as expressed in his Work of Living Art.

Important theatrical practitioners in the European and American theatres adopted the Dalcroze idea. Jacques Copeau at his Théâtre du Vieux Colombier, Max Reinhardt at the Deutsches Theatre, and Constantin Stanislavsky at the Moscow Art Theatre used the Dalcroze system to teach their actors flexibility and control. In America, Richard Boleslavsky, founder of the Laboratory Theatre, Dr. Ernst Ferand, who taught in the Dramatic Workshop of the New School for Social Research, and other teachers of theatrical art included eurhythmics in their instruction. At the Chicago Little Theatre, Maurice Browne applied eurhythmics to the training of his amateur actors after discussing his venture with Dalcroze at Hellerau. However, partly due to a lack of

authorized teachers and partly due to the commercial approach to theatre which discouraged the development of repertory groups, the Dalcroze system never achieved the same extensive use in the American theatre that it enjoyed in Europe.

INTRODUCTION

Emile Jaques-Dalcroze developed eurhythmics with one goal in mind: to make it possible for an individual to transform music into bodily actions. The method did not aim directly at an aesthetic result, like the dance technique of Isadora Duncan;[1] nor did it seek physical development as a primary end, like Rudolf Bode's "Expression-Gymnastics."[2] The basis of eurhythmics could, in Dalcroze's view, be reduced to coordination; the key to this method which differentiated it from methods of similar aim was its coordination of movement and music. Percy Ingham, head of the Dalcroze Society of Great Britain and Ireland, claimed that the method gave "the body a training so detailed as to make it sensitive to every rhythmic impulse and able to lose itself in music."[3] Dalcroze himself spoke of the human body as "un orchestre dans lequels les divers instruments, muscles, nerfs, oreilles et

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[1]Francis Gadan, Robert Maillard and Selma Jeanne Cohen (eds.), Dictionary of Modern Ballet (New York: Tudor Publishing Company, 1959), pp. 131-132.

[2]Rudolf Bode, Expression-Gymnastics, trans. Sonya Forthal and Elizabeth Waterman (New York: A. S. Barnes, 1931).

[3]Emile Jaques-Dalcroze, The Eurhythmics of Jaques-Dalcroze (Boston: Small, Maynard, 1913), p. 33.

yeux, sont dirigés simultanément par deux chefs: l'âme et le cerveau."[4]

Dalcroze's fundamental pedagogical tenet--that the mind could more easily grasp the rhythm of a piece of music or of a spoken line if the body reproduced the time, intervals and harmonic modulations in movement--was a much disputed point in the music world of his day. Composer Claude Debussy wrote to a friend in June, 1913, that Nijinsky's choreography for Jeux, with music by Debussy, was ". . . vilain! C'est même dalcrozien, car je considère Monsieur Dalcroze comme un des pires ennemis de la musique!" Serg Diaghilev, on the other hand, believed that eurhythmics, with its simultaneous employment of mind and senses, led the student to a high degree of self control, and he adopted it as a method for training members of the Russian Ballet.[5]

Although his name was often associated with theatrical dance, Dalcroze flatly denied that he taught dancing technique. He claimed that his students learned more about music than they did about dancing and that his system was perhaps even more valuable for musicians and actors than it was for dancers. Training for the eurhythmist proceeded, he maintained, in an entirely different direction from that of the dancer. While the eurhythmist had to

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[4]Emile Jaques-Dalcroze, Notes Bariolées (Geneva: Jeheber, c1948), p. 7.

[5]Alfred Berchtold, "Émile Jaques-Dalcroze et Son Temps," Émile Jaques-Dalcroze (Neuchâtel: Éditions de la Baconnière, 1965), p. 97.

be an obedient instrument for the perfect visualization of the composer's concept, the dancer's interpretation of music inevitably broke the bounds of that concept. Dalcroze wrote of a popular developer of aesthetic dance: "Isadora Duncan, la célèbre rénovatrice de la danse, excellait dans l'art de traduire les émotions, mais comme elle n'était malheureusement pas musicienne, la plus suggestive des musiques classiques et modernes ne devenait pour elle qu'un accompagnement." Dalcroze had a great deal of respect for Duncan's art, but he did not share her interest in the depiction of pantomimic narrations.[6]

The main virtue of eurhythmics, according to its inventor, was its adaptability and practicality, because it provided training in a function necessary for all the arts, rhythmic expression. For example, Dalcroze was convinced that even established actors could have benefitted from his system to gain subtle expression of natural rhythm. He once wrote:

> La mimique exagerée d'un Mounet-Sully, l'affectation et les minauderies d'un Sarah Bernhardt feraient éclater de rire le public d'aujourd'hui. Je me souviens des attitudes ultra-dramatiques de Mounet dans Hamlet comme de veritables caricatures, et les modulations vocales, susurrements, hurlements et miaulements de la grande Sarah m'ont dès mon enfance horripilé.[7]

The Dalcroze system began to achieve wide recognition during the first ten years of the twentieth century, a significant period

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[6]Emile Jaques-Dalcroze, La Musique et Nous (Geneva: Perret-Gentil, c1945), pp. 82-83.

[7]Emile Jaques-Dalcroze, Souvenirs; Notes et Critiques (Neuchâtel: Victor Attinger, 1942), p. 149.

of transition for the European stage. John Mason Brown wrote that during that decade a group of young theorists and practitioners of the dramatic art "suddenly found themselves united--at least in their discontent with the existing theatre--and awoke to find Europe ringing with their ultimatums." While he admitted that designers Adolphe Appia and Edward Gordon Craig were the foremost leaders in this artistic revolution, Brown nevertheless warned that it would be inaccurate to consider "this New Movement only as a scene-maker's holiday. . . ." Their theories would have far-reaching results in the areas of playwriting and acting as well.[8]

Briefly stated, these reformers were dissatisfied with what Craig called "debased stage-realism,"[9] which had reached its zenith in the nineteenth century. They sought to establish what they believed would be far more expressive principles of production. A reporter for The Forum wrote of their effort as an attempt "to present not to our minds but to our intuitive faculties the essence of life." They wished to communicate "the very soul of life itself, that particular something which is beyond the reach of reasoning apparatus." While the typical drama of the nineteenth century "enters into life . . . from without," this new approach "travels from within."[10]

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[8]John Mason Brown, "Introduction," The Theatre of To-Day, by Hiram Kelly Moderwell (New York: Dodd, Mead, 1928), pp. x-xii.

[9]Edward Gordon Craig, On the Art of the Theatre (Boston: Small, Maynard, 1925), p. 81.

[10]Rita Matthias, "A New Theory of Acting," The Forum, LXX (July, 1923), pp. 1732-1733.

Both W. B. Yeats and Max Reinhardt were inspired by Craig's ideas, and in America Lee Simonson and Norman Bel-Geddes helped to transform some of his seemingly impractical dreams into realities. In Craig's view, the perfect play would be characterized by "the wonderful and divine power of Movement." He wrote: "Action bears the same relation to the Art of the Theatre as drawing does to painting, and melody does to music. The Art of the Theatre has sprung from action--movement--dance." Plays, he believed, should be seen rather than read; in fact, reading a play actually interfered with the proper perception of the dramatist's conception. He admitted, however, that perfect theatre was out of the question as long as actors lacked the discipline and control of their bodies needed to obey the impulses of the dramatist-director.[11]

H. K. Moderwell wrote in 1914 that the first ten years of the century had seen the transformation of the theatre from an institution of dramatic literature into "an institution of all the arts."[12] This turn of events would appear to be perfectly in line with Craig's ideal theatre, which, he wrote, would be composed of "action, which is the . . . spirit of acting; words, which are the body of the play; line and colour, which are the . . . heart of the scene; rhythm, which is the very essence of dance."[13] Moderwell

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[11]Craig, op. cit., pp. 46, 138-139.

[12]Moderwell, op. cit., p. 17.

[13]Craig, op. cit., p. 138.

recalled that playwrights, designers and actors suddenly realized that "the theatre was not merely an affair of spoken words and accompanying gestures." Gradually they recognized "the possibilities of universality in the theatre, and set out to develop them. . . ."[14] By 1928 the changes in theatrical production were so complete that Hans Wiener observed, "The contemporary European stage is based entirely on the principles of 'expression.'"[15]

Appia, like Craig, believed that in order to achieve a harmonicus whole in the theatre there had to be strict controls placed on the actor. Craig, in fact, went so far in his thinking regarding the harmonization of the various elements of production that he even suggested replacing the actor with a perfectly controlled marionette,[16] a logical reductio ad absurdum of the new theory. Both men used the analogy of a musical instrument in describing the function of the actor. They agreed that it was not enough for him to stand on the stage, speaking his lines and pretending to carry out certain realistic actions. He must go further, recognizing that his body is an instrument which converts a role into expressive sounds and motions. Appia was often preoccupied with the depersonalization, or objectification, of

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[14]Moderwell, op. cit., pp. 17-18.

[15]Hans Wiener as told to John Martin, "The New Dance and its Influence on the Modern Stage," The Drama, XIX (November, 1928), 37.

[16]Craig, op. cit., p. 81.

the actor. At one time he even suggested that unless the actor sang and danced his role, with the dramatist-composer's aim as his point-of-departure, the production was bound to lack unity.[17]

Inspired by the Wagnerian concept of theatre as a combination of the arts, Appia envisioned music and lighting as the controlling elements. Speech and action alone could not, he believed, fully express what he called "the hidden life" of a drama; that life had to be communicated through the integration of movement, scenery, music, and lighting.[18] His theory of acting was partly influenced by a renewed interest in dance. At that time the Russian Ballet, Isadora Duncan, Ruth St. Denis, and, later, Rudolf Laban and Mary Wigman were popular developers of aesthetic dance and modern ballet. Moderwell wrote that the efforts of such dancers were important for the theatre because they produced "a genuine phenomenon of our re-awakening sense of the beauty of rhythm."[19] Appia himself explained in 1923 that under the influence of the physical culture movement, the dance gradually freed itself from labored and mechanical technique:

> The living and mobile body asserted itself--and, this is of primary importance--asserted itself outside the psychological probabilities of a fixed dramatic action. Dancing rose to

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[17]Adolphe Appia, "The Future of Production," trans. Ralph Roeder, Theatre Arts, XVI (August, 1932), 657.

[18]Adolphe Appia, Music and the Art of the Theatre, trans. Robert Corrigan and Mary Douglas Dirks ("Books of the Theatre Series," No. 3; Coral Gables, Fla.: University of Miami Press, 1962), pp. 26-27.

[19]Moderwell, op. cit., p. 26.

> the rank of a self-expressive art! From that day forward, the painting of scenery was doomed. Its death is, unfortunately for us at least, a slow one but it is absolute; and the esthetic truth represented by the living body has definitely triumphed. At the present moment . . . it is the actor and his playing, the dancer and his rhythmic and mobile plasticity, who dictate scenic designing, and even the interior arrangement and the exterior of the theatre building. We are free at last![20]

The most significant influence on Appia's theory of acting, however, came not from the dance but from eurhythmics. "His theories of controlled management of the human body in space and time, in other words, in music and against a measured background," noted Thomas Dickinson, "found explicit development in the work of his contemporary Dalcroze."[21] Despite the fact that Appia, whom some believe to be the chief pioneer of the modern stage, collaborated with Dalcroze in creating special stagecraft and recommended eurhythmics for the training of all actors, Dalcroze himself has been curiously ignored by students of the theatre. A conspicuous exception is Professor Walther R. Volbach, formerly of Texas Christian University, who delivered a paper entitled "The Collaboration of Adolphe Appia and Emile Jaques-Dalcroze" before the American Educational Theatre Association convention of 1963.[22]

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[20]Adolphe Appia, "Living Art or Still Life?," trans. S. A. Rhodes, The Theatre Annual, II (1943), 40.

[21]Thomas H. Dickinson, et. al., The Theatre in a Changing Europe (New York: Henry Holt, 1937), p. 43.

[22]Professor Walther R. Volbach's paper, "The Collaboration of Adolphe Appia and Emile Jaques-Dalcroze," will soon be published in Festschrift for Dr. Paul A. Pisk (Austin: University of Texas Press, no date). An early galley proof of this article was made available to this writer by Professor Laurene T. Heimann, the Department of Music of the University of Texas.

This writer is greatly indebted to Professor Volbach for making suggestions and providing material vital to this research.

The present study has two specific goals: (1) To demonstrate that Dalcroze eurhythmics was one of the forces which shaped modern theatrical theory and practice; (2) To set forth in detail the various ways that the system has been applied to the training of actors. In order to accomplish these goals, it will be necessary first to trace the history of the system and to explain its essential nature. Fortunately, Dalcroze eurhythmics may be studied in his major writings, Rhythmic Movement (1920), Rhythm, Music and Education (1921), and Eurhythmics, Art and Education (English translation, 1930), written in French but now translated in many languages. Other books by Dalcroze, not yet translated into English, have also been available to this writer through Inter-Library Loan, and the works of Dalcroze's students and teachers have been valuable in formulating a statement explaining the system.

The next step in the study compares the theories of Dalcroze and Appia, which French director Jacques Copeau believed to be "inseparable."[23] Dalcroze's close association with Appia from 1906 until 1924 was perhaps the most significant factor in the application of eurhythmics to the modern theatre. Edmond Stadler has recently provided important letters written by the two men in his essay for a special volume published in 1965 to

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[23]Jacques Copeau quoted in Berchtold, op. cit., pp. 115-116.

commemorate the hundredth anniversary of Dalcroze's birth.[24] In the designer's "hierarchy of expression," first conceived years before he met Dalcroze, music was a unifying element. It imposed successive units of time on the bodily movements of the actor, and the actor interpreted those units in space. "Inanimate forms, by opposing their solidity to the body, affirm their own existence--which, without the opposition, they cannot manifest clearly. . . ." In Dalcroze eurhythmics Appia found a practical means of "closing the cycle," i. e. of transforming the actor into an expressive element of the mise en scène. Experimentation at Dalcroze's school in Hellerau, Germany, only re-inforced Appia's belief in the significance of the system, and eurhythmics subsequently became an integral part of his theories of production.[25]

A third section of this study examines the various ways in which Dalcroze intended eurhythmics to be applied specifically to the training of actors. He indicated the relations between musical rhythms and "moving plastic," between sound rhythms and muscular rhythms, in Rhythm, Music and Education. Here he included a table of elements common to music and movement and explained at length

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[24]Edmond Stadler, "Jaques-Dalcroze et Adolphe Appia," Émile Jaques-Dalcroze (Neuchâtel: Éditions de la Baconnière, 1965), pp. 413-459.

[25]Adolphe Appia, The Work of Living Art, trans. H. D. Albright, and Man Is the Measure of All Things, trans. Barnard Hewitt ("Books of the Theatre Series," No. 2; Coral Gables, Fla.: University of Miami Press, 1960), pp. 30, 88.

his theory of mime.[26] Comparison is then made between Dalcroze's method of preparing the actor and other well-known acting systems.

The last two chapters deal with the practical uses to which eurhythmics has been put, first in the European art theatres and finally on the American stage. Three of the major art theatres, the Théâtre du Vieux Colombier, the Deutsches Theatre and the Moscow Art Theatre are examined in some detail because of their significant influences on modern practice and because all three had established courses in Dalcroze eurhythmics for the training of actors.[27] In each case eurhythmics was used not to develop dancers but to give players poise and physical control. Important information regarding eurhythmics in the American theatre has been provided by Director Hilda Schuster of the Dalcroze School of Music in New York. Dr. Schuster wrote that she has trained students in workshops at such centers as the Graduate School of the City College, New York University, Southern Illinois University, and Roosevelt University. In addition, a number of Dalcroze's students at Hellerau are now active in the field of theatre arts and professional training: Hanya Holm and Jeanne de Lanux (New York City, and Elsa Findlay (Cleveland Institute of Music).[28]

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[26]Emile Jaques-Dalcroze, Rhythm, Music and Education, trans. Harold F. Rubinstein (New York: Putnam, 1921), pp. 257-288.

[27]Sheldon Cheney, The Art Theater (New York: Alfred A. Knopf, 1925), p. 140.

[28]Letter from Dr. Hilda Schuster, Director, Dalcroze School of Music, New York, April 2, 1966.

CHAPTER I

ORIGIN OF DALCROZE EURHYTHMICS

Eurhythmics,[1] a system of education in the arts based on rhythm, musical theory and gymnastics, was originated during the latter part of the nineteenth century by Emile Jaques-Dalcroze,[2] a Swiss music teacher and composer. However, Dalcroze admitted that his central idea of instruction in rhythm for the purpose of general improvement was not new. The principle was, he maintained, solidly established in the educational traditions of the ancient

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[1]The term "eurhythmics" was devised from Greek roots in 1906 by John W. Harvey of the University of Birmingham, England. Dalcroze himself used the French name for the method, "la rythmique," in all of his writings. "Rhythmische gymnastik" was the name by which the method was known in Germany. Dr. Hilda Schuster, Director of the Dalcroze School of Music in New York, wrote that "rhythmic movement" and "rhythmics" were terms often used in the United States, chiefly for the sake of simplicity. Eurhythmics, it should be noted, was extensively spelled without the first "h" as a result of the influence of the French spelling.

[2]The name "Dalcroze" was clearly a synthetic pseudonym, but there is some confusion regarding its origin. According to Tibor Dénes, writing in his "Chronologie" for Émile Jaques-Dalcroze (Neuchâtel: Éditions de la Baconnière, 1965), Dalcroze in 1886 adopted the name of a friend, Raymond Valcroze, changing the first letter, when a prospective publisher of his songs insisted that he change his name in order to avoid confusion with another composer named Jaques. On the other hand, Urana Clarke's "Dalcroze: Rhythm in a Chain Reaction," Musical America, LXX (November 15, 1950), 25, explained that Emile Jaques' ancestors lived in Sainte Croix, a region in the Jura mountains. From "de la Croix" he devised the name "Dalcroze" and used it chiefly as a means of distinguishing himself from other members of the extensive Jaques family.

Greeks.[3] "Jaques-Dalcroze had reopened a door which had long been closed," wrote Vice-Chancellor M. E. Sadler of the University of Leeds, England. "He had rediscovered one of the secrets of Greek education."[4]

Dalcroze's followers often quoted at length from Plato or Aristotle to demonstrate that the system had a classical basis. John W. Harvey, who coined the term "eurhythmics" as a description of the method, explained that he saw a correlation "between the Platonic attitude and the claim of Dalcroze that his discovery is not a mere refinement of dancing . . . but a principle that must have effect upon every part of life."[5] Consequently, Harvey borrowed his name for the system directly from Plato. The philosopher had written in Protagoras that all of man's life is in need of eurhythmia, a term translated by Benjamin Jowett as "harmony and rhythm."[6] The prefix eu came from the adjective meaning good, right or well; rhythmia meant rhythm, measure, proportion and symmetry.[7]

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[3]Emile Jaques-Dalcroze, "Eurhythmics and its Implications," Musical Quarterly, XVI (July, 1930), 359.

[4]M. E. Sadler, "Introduction," The Eurhythmics of Jaques-Dalcroze, by Emile Jaques-Dalcroze (2d ed.; London: Constable, 1917), p. 10.

[5]Ibid., p. 5.

[6]Plato, "Protagoras," The Dialogues, trans. Benjamin Jowett, Vol. VII of Great Books of the Western World, ed. Robert M. Hutchins (54 vols.; London: William Benton, 1952), p. 46.

[7]Percy A. Scholes (ed.), The Oxford Companion to Music (9th ed.; London: Oxford University Press, 1955), p. 534.

In his Republic Plato asserted that education ought to include careful training in gymnastics, as well as in music: "Now my belief is . . . not that the good body by any bodily excellence improves the soul, but, on the contrary, that the good soul, by her own excellence, improves the body. . . ." Students of Dalcroze eurhythmics quoted with special relish Plato's suggestion that a "really excellent gymnastic is twin sister of . . . music."[8] Moreover, they found what they interpreted to be another recommendation for their system in Aristotle's Politics, which listed the subjects of a proper education as not only reading and writing but gymnastics and music as well.[9]

Associating their own system as they did with the educational theories of Plato and Aristotle, Dalcroze's followers naturally branded as "anticlassical" any educational approach which viewed gymnastics and music as "non-recuperative" or relegated those subjects to a minor place in the curriculum.[10] Moreover, they complained that the modern approach to education did not touch, except accidentally, on training of the body.[11]

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[8]Plato, "The Republic," p. 334.

[9]Aristotle, "Politics," The Works of Aristotle, trans. Benjamin Jowett, Vol. IX of Great Books of the Western World, ed. Robert M. Hutchins (54 vols.; London: William Benton, 1952), pp. 542-543.

[10]Margaret Naumburg, "The Dalcroze Idea," The Outlook, CVI (January 17, 1914), 128.

[11]E. T. Campagnac, "Harmony in Education," The Hibbert Journal, XXXIII (April, 1935), 384-391.

Explaining that it was through rhythm and melody that the ancients sought to improve modes of expression which have neither utility nor necessity, R. M. Ogden, professor at Cornell University, declared: "The aesthetic aspect of education, so pronounced in the Greek emphasis upon music and gymnastic, is today a lost art and a lost method of instruction." Ogden went on to characterize the "aesthetic manner" of education, which he saw emerging again in Dalcroze's ideas, as "less lost motion, more enjoyment."[12]

In his essay "Émile Jaques-Dalcroze et Son Temps," Alfred Berchtold provided important information concerning the man who attempted to re-introduce the educative influence of rhythm. Emile Jaques was born in Vienna on July 6, 1865, his father being Swiss and his mother of German extraction. In 1873 his family moved to Geneva, Switzerland, where he completed his secondary education. After a conservatory course in Geneva, he studied music at the Conservatory of Vienna, and in Paris with Léo Delibes, the composer of Coppelia and Lakme.[13]

During the 1880's Dalcroze studied with Mattis Lussy, a musician and aesthetician who lived in Paris. Lussy had carefully investigated the performances of various musicians over a twenty-year period, comparing the playing of each performer with that of other artists and with the indications included by the composers

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[12]Robert Morris Ogden, "Eurhythmic," Sewanee Review, XXVIII (October, 1920), 526.

[13]Alfred Berchtold, "Émile Jaques-Dalcroze et Son Temps," Émile Jaques-Dalcroze (Neuchâtel: Éditions de la Baconnière, 1965), pp. 28-41.

in the scores. His conclusions concerning rhythm and harmony profoundly affected Dalcroze's later theories.[14] Lussy gave his student a thorough understanding of anacrusis (before the accent), crusis (the accent itself) and metacrusis (after the accent).[15] Furthermore, Lussy convinced young Dalcroze of a musical principle which would be fundamental in eurhythmics: "Every musical manifestation," said Lussy, "has a physiological basis."[16]

Dalcroze reportedly hesitated between a career in music and one in the theatre. He participated as an actor with the Society of Belles-Lettres in Geneva. His cousin Bonarel, director of the theatre at Lausanne and scene designer at Aix-les-Bains, took him on a theatrical tour of France during the summer of 1883. While in Paris studying musical theory with Lussy, Dalcroze also took acting lessons under the famous tragedian Denis-Stanislas Talbot.[17] He also regularly attended the Comédie Française, where he was impressed with the performances of Talbot, François Jules Edmond Got, and François St. Germain.[18] As a result of his interest in drama, Dalcroze, at the age of twenty, obtained a

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[14] Ibid., pp. 45-47.

[15] Emile Jaques-Dalcroze, Rhythm, Music and Education, trans. Harold F. Rubinstein (New York: Putnam, 1921), pp. 278-279.

[16] Lussy quoted in Jaques-Dalcroze, "Eurhythmics and its Implications," p. 361.

[17] Dénes, op. cit., p. 13.

[18] Clarke, op. cit., p. 25.

position as the assistant director of a theatre orchestra in Algiers, "an opportunity which he used for study of the peculiar rhythms of Arab popular music, which he found unusually interesting and stimulating."[19]

After leaving Algiers, he returned to Vienna for additional study in composition with Robert Fuchs and Anton Bruckner. In 1892 he became a member of the harmony staff at the Conservatory of Geneva, the school from which he had been graduated. According to one biographer, his first position as a teacher was a disappointment for him because "with it came clear evidence of what had before only been suspected, namely, that the education of future professional musicians was in many ways radically wrong. . . ."[20] It was at Geneva that he undertook experiments which led to the formulation of his very controversial system of musical training through physical movement.

Dalcroze complained that his supposedly advanced conservatory students had neither a strong sense of rhythm nor a workable knowledge of sound. Their fundamental musical ability was so imperfectly developed that theoretical instruction could be accomplished "only in the most tortuous way."[21] Students, he said, prepared assignments mechanically, without feeling or understanding the musical implications and without sensing the

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[19]Jaques-Dalcroze, The Eurhythmics of Jaques-Dalcroze, p. 35.

[20]Ibid., p. 32.

[21]Jaques-Dalcroze, "Eurhythmics and its Implications," p. 358.

relationship of one musical subject to another. They could not effectively play a piece of music which had no marks of expression, they could not recognize keys, and they had no powers of improvisation. They had, in short, no musical feeling, only the power of imitation.[22]

Later Dalcroze diagnosed more specifically the major obstacles that he faced at the beginning of his career: "First, my pupils lacked the power of executing instantaneously the dictates of their volition, and, secondly, their task was made all the harder as they were unable to analyze the problems with which they were confronted, thereby increasing the difficulty of performing the number of acts simultaneously of which every performer must be capable."[23] He further explained that the average student's imperfect sense of timing required so much intellectual effort to correct that "other factors, such as musical expression, suffered in consequence."[24]

Attacking the problem with all the eagerness of a young, and perhaps naive, instructor, Dalcroze found that, of all the elements of music, rhythm was the least understood. While systems of harmonic instruction had been developed in considerable detail, the rhythmic element was left almost entirely untouched. Deciding that only through developing their rhythmic faculties could his

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[22] Ibid., pp. 358-359.

[23] "Dalcroze Explains his Method," Literary Digest, LXXVIII (September 1, 1923), 31.

[24] Ibid.

students attempt the specialized study of an instrument, Dalcroze had the idea of approaching the problem through sensorial experiments rather than theoretical explanations. He was convinced that the exclusively intellectual approach to musical problems was bound to fail:

> . . . I therefore had to devise a means by which my pupils could analyze and perceive the structure of music instinctively. If they could come to feel a rhythm . . . quite automatically, my first battle would be won. It would then merely remain for me to develop their instinctive rhythmic reaction and, if possible, to devise a means by which the concentration demanded of the pupil would be progressively proportioned to his developing powers.[25]

Dalcroze composed a number of simple "gesture-songs,"[26] which he used to stimulate in his students a sensibility to musical rhythms. Noting that even students who had extreme difficulty in keeping time had no difficulty in walking rhythmically, his earliest exercise was to have his students simply walk to the beat of his improvisations at the piano. Consequently, he became aware of the need for special musical gymnastics which would bring into consideration the use of the entire body. "I set my pupils exercises in stepping and halting," he wrote, "and trained them to react physically to the perception of musical rhythms."[27] First designating movements of the head and arms to express rhythm, he

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[25] Ibid.

[26] There is a musical supplement illustrating these gesture songs in Rhythm, Music and Education. Ethel Driver has included other songs in A Pathway to Dalcroze Eurhythmics (London: Thomas Nelson, 1951).

[27] Jaques-Dalcroze, Rhythm, Music and Education, p. vi.

later added the movement of the feet. The result of his experiments was a series of movements to express time values (note duration) which might be called the alphabet of the Dalcroze system. These elementary movements had to be mastered in order to work out the interpretation of more elaborate music.[28]

The quarter note formed the unit on which the whole system was constructed. Therefore, for the value of each quarter note there was an equivalent arm movement. The arms beat the time, whether 2/4, 5/4, 6/4, or so forth. For example, in 2/4 time the hands dropped down to the side and then swung above the head; for 3/4 time the arms went down beside the body on the first beat, then out to the sides on the second beat, and above the head on the third or final beat. In 4/4 time one more movement was inserted; the first movement was again arms down to the side, the second was arms crossed in front, the third movement was arms out to each side, and the fourth movement was arms above the head again. This series of beating time was elaborated, always one more movement being added to the series as the time increased to 5/4 and up to 12/4 time. (See Figure 1)

Note duration was expressed by the forward movement of the feet and the body. A quarter note, the length of an average step forward, formed the unit. Eighth notes were stepped rapidly, half the length of the quarter note, and sixteenth notes were so short that they became light running steps. A half note was held

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[28]Jaques-Dalcroze, The Eurhythmics of Jaques-Dalcroze, p. 37.

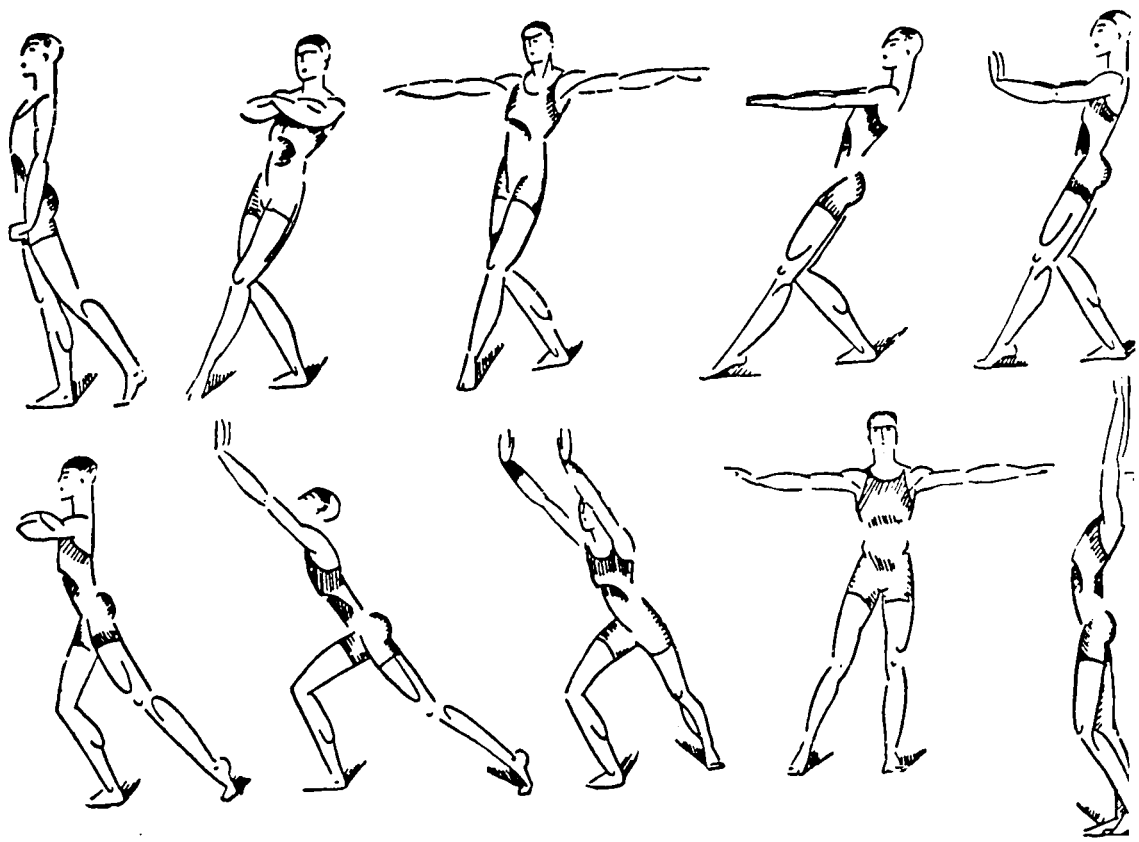

Figure 1--The Note Values of 2 to 9 Beats*

*Emile Jaques-Dalcroze, Rhythmic Movement (London: Novello, 1920), p. 11.

double the time of a quarter note; the first quarter note value was expressed by a step, the second by a bend of the knee. A dotted half note was represented by three movements--a step forward with one foot and two movements with the other. A whole note in 4/4 time was shown by a step forward with one foot and three movements of the feet. (See Figure 2) If the whole note occurred in 5/4 time, it was expressed by five movements of the feet; if in 6/4, by six movements, and so forth. In short, while the movements of the arms corresponded to the beats of the measures of the music, the other movements of the body represented the structure of the rhythm, actually and specifically indicating the sound values of the individual notes composing it, or, by pauses, making evident the places and influence of the rest marks.[29] (See Figure 3)

Soon rejecting completely the usual method of teaching music by means of an instrument, Dalcroze boldly advocated beginning the study of music by a study of rhythm through physical participation and experience. He based his system on eight theoretical conclusions:

1. Rhythm is movement.
2. Rhythm is essentially physical.
3. Every movement involves time and space.
4. Musical consciousness is the result of physical experience.
5. The perfecting of physical resources results in clarity of perception.
6. The perfecting of movements in time assures consciousness of musical rhythm.

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[29] Ibid., pp. 44-53.

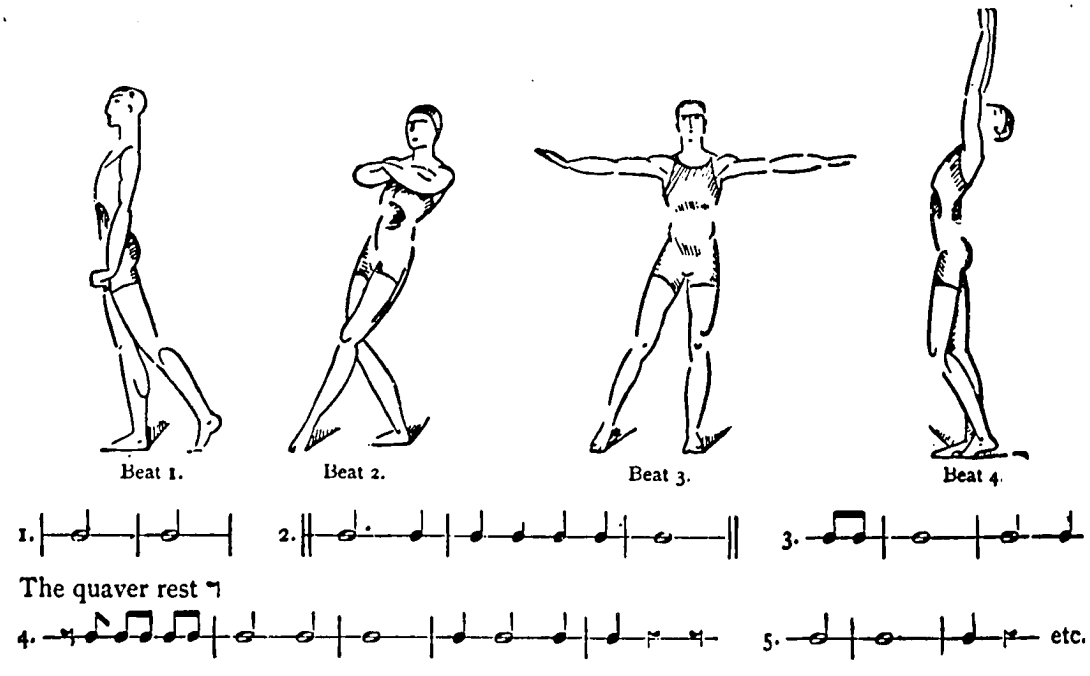

Figure 2--Leg Movements for the Whole Note in Quadruple Time. From beat 4 to 1: the step; from beat 1 to 2: the free leg crosses over supporting leg; from beat 2 to 3: the free leg stretches out to the side; from beat 3 to 4: the free leg rejoins the supporting leg.*

*Jaques-Dalcroze, Rhythmic Movement, p. 45.

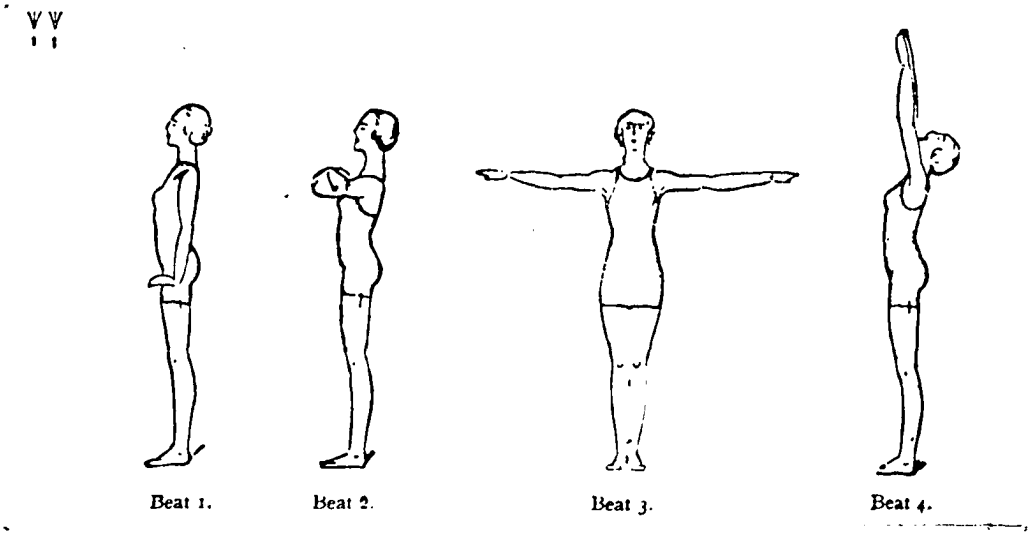

Figure 3--Arm Movements for Quadruple Time. From 1 to 2: the arms are crossed over chest; from 2 to 3: the arms extend in a horizontal direction; from 3 to 4: the arms are raised; from 4 to 1: the arms are lowered with accentuation.*

*Jaques-Dalcroze, Rhythmic Movement, p. 43.

7. The perfecting of movements in space assures consciousness of plastic rhythm.
8. The perfecting of movements in time and space can only be accomplished by exercises in rhythmic movement.[30]

Dalcroze claimed that with his method the mind, ear and body became simultaneously involved with music, and that students acquired not only body flexibility but also sensitive musicality. Bitterly attacking the apathetic attitude that if the student did not possess a "sense of rhythm" there was nothing to be done about it, Dalcroze asserted that "the teaching of music in our schools fails to produce anything like adequate results. . . ."[31]

Such revolutionary ideas and iconoclastic statements were not readily accepted by authorities in Geneva. Moreover, the active nature of Dalcroze's class soon led the students to the practice of wearing skimpy costumes, without shoes and stockings. The more conservative members of the faculty objected to the radical nature of the training, while the Geneva Calvinist Society objected to the students' dress. Beryl DeZoete, a follower of Dalcroze, later reported: "The Conservatoire would not stand for such pernicious nonsense; there was something immoral in the suggestion that bare feet and unhampered bodies could have anything to do with musical education."[32]

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[30]Jaques-Dalcroze, Rhythm, Music and Education, pp. 83-84.

[31]Ibid., p. 21.

[32]Beryl DeZoete, "Introduction," A Pathway to Dalcroze Eurhythmics, by Ethel Driver (London: Thomas Nelson, 1951), p. 1.

Opposition to the method within the conservatory grew so strong that Dalcroze was dismissed from the faculty in 1904. However, he lost no time in founding his own school with makeshift facilities elsewhere in Geneva.[33] Within a year he presented a demonstration of his work at a music festival in the Canton of Solothurn, Switzerland. At this convention his demonstration aroused interest not only among musicians but among educators in general. On hand was the psychologist Edouard Claparède, who later delivered the opening lecture at Dalcroze's school in 1911. Claparède believed that Dalcroze's work had much in common with his own because he was at that time working from the hypothesis that, if the body were adequately trained, the mind would then be free to express itself, and perfect mental poise would replace self-conscious awkwardness. Later becoming a leader in the study of child psychology, Claparède helped to introduce eurhythmics into general education.[34]

In 1906 Dalcroze began a teacher-training program of three weeks' duration. (Later prospective teachers were required to spend as long as three years in training.) Four years later the Dalcroze Method of Rhythmic Gymnastics attracted the support of a wealthy amateur of the stage. Industrialist Wolf Dohrn and his brother Harald invited Dalcroze to come to Hellerau, a suburb of Dresden, where they offered to build a school for him. Unable

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[33]Clarke, op. cit., p. 25.

[34]Jaques-Dalcroze, The Eurhythmics of Jaques-Dalcroze, pp. 38-39.

to find a sponsor in his own country, Dalcroze accepted the invitation. "This school was truly international," reported an enthusiastic Dalcroze follower, "a veritable Tower of Babel in the diversity of its tongues, though in deference to the geographical situation German was the language in which all lessons were given."[35] An astonished reporter in Current Opinion referred to the school as "the most amazing community in the civilized world."[36] There, with facilities for five hundred students, Dalcroze accomplished some interesting and, according to Kenneth Macgowan, perhaps even revolutionary theatrical experiments.[37] By 1911 branches had been established at Stuttgart, Dusseldorf, Mayence, and other German towns.

When Dalcroze, with a group of his young pupils, came to London in 1912 to demonstrate his method, at the request of the Eastbourne School, the press was optimistic over the possibilities of his discovery. The New Statesman described the system as "plastic music" and declared that eurhythmics "should form a part of the curriculum of every school both for boys and girls."[38] The Literary Digest carried this account of a London demonstration:

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[35]Driver, op. cit., p. 2.

[36]"Synthetic Art of the Super-Dance," Current Opinion, LV (July, 1913), 51.

[37]Kenneth Macgowan, The Theatre of Tomorrow (New York: Boni and Liveright, 1921), p. 190.

[38]W. J. Turner, "Plastic Music," The New Statesman, XIV (January 24, 1920), 465.

> To describe the exercises of those Swiss and German girls who came on to the stage of the King's Hall, with bare legs and arms, like young women who had tript into the dreary atmosphere of a motor-screeching civilization from some fairy wood in the spring-time of the world, would not convey to any reader's mind the extraordinary effect of joyfulness produced by them on the audience, or explain the meaning of this new method of physical training. . . . Mr. Jaques-Dalcroze himself, a master musician, improvised many different rhythmic pieces on the piano, and after listening, with a child-like attention, to the first few bars, the girls "realized" it, and, spontaneously, with a kind of awakened consciousness inspired by the instincts of their subconsciousness, danced a rhythmical dream. . . . It was dancing, yet unlike any dancing that we have seen before. It was an ecstasy in rhythm. It seemed as spontaneous as when children jump for joy. It revealed in its highest form the mystery and the magic of rhythm.[39]

Percy Ingham, the master of the Eastbourne School, headed the Dalcroze Society of Great Britain and Ireland, for the purpose of "promoting in the British Empire the teaching of Eurhythmics based on the principles of Jaques-Dalcroze."[40] Authorized Dalcroze teachers were sent to Adelaide and Sydney, Australia; to New Zealand; and to Cape Town, Durban and Johannesburg, South Africa.[41]

A writer for the London Nation defined eurhythmics this way:

> It is the science or study of balance between mind and body. Everything in the Dalcroze training is subordinated to one aim--the development of a harmonious relation between soul and body. . . . Jaques-Dalcroze realizes that in training

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[39]"Rhythm to Restore Mental Poise," Literary Digest, XLVII (December 13, 1913), 1172.

[40]Jo Pennington, The Importance of Being Rhythmic (New York: Putnam, 1925), p. 34.

[41]Emile Jaques-Dalcroze, Eurhythmics, Art and Education, trans. Frederick Rothwell (New York: A. S. Barnes, 1935), p. vi.

> students he is not impressing upon them his ideas about music--his ideas about anything. He is merely calling out, reawakening in them, their individual and latent powers of self-expression. . . .[42]

However, most writers were admittedly puzzled as to how to classify the system. Some thought it was more like dancing than musical training,[43] while others viewed it as really a system of gymnastics and not dancing at all.[44] Dalcroze insisted that neither of these categories described what his method really was. He explained that he had devised physical exercises to implant in the pupil's intelligence the fundamental data of musical knowledge and notation.[45] Furthermore, Percy Ingham wrote that these simple exercises awakened "the sense, natural though often latent, for the ultimate bases of music, namely, tone and rhythm."[46] The direct advantage of eurhythmics, according to Arthur Mendel writing in the Nation, was that "it offers to the novice the sort of active musical experience that he could not otherwise hope to participate in until after years of technical study; and that for the musician it isolates just those problems which his years of technical training have too often failed to teach him."[47]

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[42]N. Tingey, "Teaching of Eurhythmics," Nation, XXVI (January 24, 1920), 568.

[43]"Synthetic Art of the Super-Dance," p. 52.

[44]"To Make Our Lives Rhythmic," Literary Digest, XLVII (November 22, 1913), 1006-1007.

[45]Jaques-Dalcroze, The Eurhythmics of Jaques-Dalcroze, p. 15.

[46]Ibid., p. 37.

[47]Arthur Mendel, "Mental and Bodily Rhythm," Nation, CXXXIV (February 17, 1932), 210.

In a lecture from the stage of the Lyceum Theatre in London, Dalcroze declared that he taught music, not dancing.[48] Eurhythmics, he insisted, differed fundamentally from dancing because it translated musical values into exact space duration, so that the music and the bodily expression became one whole. Since pupils were taught to follow and analyze rhythms by using their bodies as instruments, eurhythmics was less like dancing than it was like playing the piano or any other musical instrument.[49] Dalcroze teachers always noted this distinction. For example, one of them related the following story:

> A group of young women with the most varied interests and training started to study the Dalcroze method together. In the class there were two aesthetic dancers, two musicians, and one painter. It was interesting to see the effect of the work in eurhythmics on such different pupils. One might expect that those who had done aesthetic dance would most easily grasp another method of expressing music by movements of the body. But this was not the case. . . . The dancers were used to expressing themselves by free movements, with music merely as an accompaniment. Just because the Dalcroze method depends on exact interpretation of note and measure duration, it was the two musicians and not the dancers in the class who first grasped the Dalcroze idea--a proof that eurhythmics . . . is not just a new variety of aesthetic dancing.[50]

"I cannot help smiling," Dalcroze once wrote, "when I read in certain papers . . . articles in which my method is compared to other gymnastic systems."[51] He claimed that his book

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[48]Turner, op. cit., p. 465.

[49]"Dalcroze Explains his Method," p. 31.

[50]Naumburg, op. cit., p. 130.

[51]Jaques-Dalcroze, The Eurhythmics of Jaques-Dalcroze, p. 16.

Rhythmic Movement, often assumed to be the basis of eurhythmics, was merely a listing of the various exercises he had devised and actually did not even touch upon his theories, because it was intended for students "who have learnt to interpret my meaning under my personal tuition at Geneva and Hellerau."[52] He wrote that his system differed from ordinary gymnastics in an important respect: in gymnastics difficult tricks were achieved through the memorization of a sequence of complicated movements, but in eurhythmics an instinctive reaction to music and the spoken word was acquired. Dalcroze claimed that his system

> teaches the pupil something which ordinary education leaves out of account almost entirely, namely, the instantaneous response of the mind to impressions it receives, coupled with the power of reacting to them or expressing them, not by virtue of intellectual processes, but by the automatic control of every limb of the body.
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> . . . . . .
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> In brief, children, and grown-ups for that matter, gain primarily two things by the study of eurhythmics. First, they learn the perfect control of their mental, and by consequence, of their physical apparatus; and, secondly, the capacity for analysis, expression and concentration acquired instinctively gives them a mental and physical poise which many of my pupils believe to be an asset in life of no mean value.[53]

Dalcroze teachers claimed that, unlike the usual course in "physical culture," eurhythmics did not develop the body separately from mental training. An American dramatics teacher who used the system wrote that it was a training in mental as well

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[52] Ibid., p. 19.

[53] "Dalcroze Explains his Method," pp. 31-32.

as physical coordination.[54] Declaring that ordinary calisthenics employed a monotonous and tiresome routine of exercises, Dalcroze recommended the coordination of music, rhythm, pantomime, and gymnastics. He insisted that under his instruction the pupil's mind and physical development kept pace.[55] Consequently, along with physical training, the pupil acquired concentration, quick thinking, and will power. This instruction in mental as well as physical education made some Dalcroze adherents believe that they had found the solution to the main problem of education. Wrote one: "In a normal pupil the Dalcroze method will develop the natural instinct for musical and bodily rhythm; it will teach him quick bodily response and mental and physical coordination; it will improve his memory, strengthen his confidence, eliminate self-consciousness, and train his ear to hear more readily, his eye to see more quickly, and his mind to react more promptly and accurately."[56] W. J. Turner wrote that "it is the intellectual training which his system gives that is valuable, but it is valuable mainly because, and unique only because, it is plastic, abstract, like mathematics, or like harmony and musical theory as it is ordinarily taught."[57]

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[54]Grace Hickox, "Eurhythmics and Education," The Drama, XII (January, 1922), 124.

[55]Jaques-Dalcroze, Eurhythmics, Art and Education, pp. 14-15.

[56]"Jaques-Dalcroze and the Conquest of Rhythm," Arts and Decoration, XII (January, 1920), 194.

[57]Turner, op. cit., p. 465.

In the foreword to Rhythm, Music and Education, published in 1921, Dalcroze wrote:

> In chronological order, these chapters record my ideas as developed from 1897 to the present day in lectures and articles. . . . It seems to me that this series of transformations and developments out of an original general principle may be of interest to pedagogues and psychologists. . . .[58]

In an address to his students at Dresden in 1911, Dalcroze explained that his method, originally devised by "a musician for musicians," had an application far broader in scope than its inventor had foreseen. The further he had gone with his experimentation, the more he had been convinced that, "while a method intended to develop the sense for rhythm . . . is of great importance in the education of a musician, its chief value lies in the fact that it trains the powers of apperception and of expression. . . ." Dalcroze believed that his method was important in building character because it "renders easier the externalization of natural emotion." Furthermore, such training he thought to be vital for any artist because, in his opinion, ". . . man is not ready for the specialized study of an art until his character is formed and his powers of expression developed."[59]

The idea of forming character by means of rhythmic exercises may seem far-fetched, even laughable, to a reader in the 1960's. Nevertheless, according to a Dalcroze student, all

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[58]Jaques-Dalcroze, Rhythm, Music and Education, p. vii.

[59]Jaques-Dalcroze, The Eurhythmics of Jaques-Dalcroze, p. 39.

character could be rhythmically analyzed and reduced to rhythmic units.[60] Dalcroze himself once told an interviewer that

> There exists between the movements of our body an intimate relationship, which, in its continuity, forms and determines the rhythm and shape of our psychological being. It appears that rhythm gives a definite orientation to our thought, models its forms of expression and dictates the language necessary to the revelation of the original impulses of our sensory life and their transplanting to the realm of feeling. Moreover, it seems that by virtue of some secret mechanism, thus far undefined by psycho-physiologists, the mind possesses the power of selecting from the motive sensations of the individual those which are best fitted to be transformed into lasting impressions and definite rhythmic images.[61]

For a complete discussion of eurhythmics as it ultimately developed, the reader is referred to Dalcroze's books, especially Rhythm, Music and Education. However, it should be noted that the three main branches of instruction in the method were rhythmic movement, rhythmic solfege (including ear-training), and rhythmic improvisation (i. e., rapid composition).[62] These three branches were dealt with separately, but they were "connected together by movement, and their mutual action is such that they cannot exist without--and continually complement--one another."[63] Most students, however, confined themselves to rhythmic movement, unless they were studying music professionally or wished to become

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[60] Campagnac, op. cit., p. 391.

[61] "Jaques-Dalcroze and the Teaching of Plastic Music," Current Opinion, LXVIII (April, 1920), 498.

[62] Jaques-Dalcroze, The Eurhythmics of Jaques-Dalcroze, pp. 42-43.

[63] Jaques-Dalcroze, "Eurhythmics and its Implications," p. 362.

teachers of eurhythmics.[64] Many varied exercises which were obviously challenging to the students' mental and physical resources were devised, tested and adopted. Dalcroze was quoted as stating his purpose as an attempt "to create by the help of rhythm, a rapid and regular current of communication between brain and body and to make feeling for rhythm a physical experience."[65]

The branch of eurhythmics called rhythmic movement consisted of two parts: exercises of control and exercises of interpretation. "On the one hand, the movements should take place automatically; on the other hand, the pupil should be taught to create at will movements to which he is unused."[66] This branch of the system, according to its inventor, aimed at the harmonization of a piece of music or of a spoken word and bodily movement. To achieve this end, Dalcroze tried to develop in his students a "feeling of bodily rhythm" through the use of "a special training of the muscular system and the nerve centres"; by the development of "the capacity for perceiving and expressing nuances of force and elasticity in time and space"; by training in the analysis of rhythmic movements and in their spontaneous

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[64] Jaques-Dalcroze, The Eurhythmics of Jaques-Dalcroze, p. 43.

[65] "Obituary," Musical America, LXX (July, 1950), 26.

[66] Jaques-Dalcroze, "Eurhythmics and its Implications," p. 362.

execution; and by teaching students "to read, mark, and finally create rhythm (both mentally and physically)."[67]

For control, the beginning pupil was taught time-beating and walking in response to commands of the teacher or an accompanist who played the rhythms to be followed. Time was shown by movements of the arms, time-values by movements of the feet and body. Starting with simple marching, the exercises became more complex. At the command-word, without interruption of the music, the students had to change from backward to forward movements or from one time to another. A long-time eurhythmics teacher, Percy Ingham, explained:

> The pupil learns a series of movements which together form a rhythm, first practising them singly, then in groups, the signal for the change being always the word hopp. By means of such exercises the component movements required in the physical expression of a rhythm can be learnt, first individually, then in series, until the complete rhythm can be expressed and the use of hopp be dropped, each change of movement becoming itself the signal for the next.[68]

The trained concentration the students at Hellerau reached made a bewildered reporter, after a day spent with them, confess that "it took me hours to shake off the distressing conviction that I had neglected the one and only thing in life that matters."[69]

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[67]Jaques-Dalcroze, Rhythm, Music and Education, pp. 120-121. See pp. 115-142 for a complete description of the three branches of eurhythmics. Twenty-two specific exercises were here designated for training in rhythmic movement, 22 for aural training, and 22 for improvisation.

[68]Jaques-Dalcroze, The Eurhythmics of Jaques-Dalcroze, p. 47.

[69]"Synthetic Art of the Super-Dance," p. 52.

In exercises of interpretation, called "plastic expression," the rhythms played by the teacher were "realized" by the pupils. To "realize" in the Dalcroze sense meant to express in bodily action all the elements of the music except sound: tempo, note values, phrasing and shading.[70] "There is not time to analyze the music heard;" wrote Percy Ingham, "the body must realize before the mind has a clear impression of the movement image, just as in reading, words are understood and pronounced without a clear mental image of them being formed."[71] Realization was accomplished so definitely, according to one observer, that other pupils watching the performance were able to transcribe in conventional form what was expressed in bodily movement: time, note duration, and changes from staccato to legato, crescendos and dimuendos, accellerandos and ritenutos.[72]

In a biography of her famous brother, Dalcroze's sister told of the constant procession of distinguished people who visited his school to observe, including composer Ernst Bloch, George Bernard Shaw, Stanislavsky, Max Reinhardt, Serge Rachmaninoff, Paul Claudel, Prince Wolkonsky (superintendent of the Imperial Theatres of Russia), Adolphe Appia, Upton Sinclair, Max

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[70]Pennington, op. cit., p. 22.

[71]Jaques-Dalcroze, The Eurhythmics of Jaques-Dalcroze, p. 51.

[72]Charles B. Ingham, "Music and Physical Grace," Good Housekeeping, LII (January, 1911), 15.

Schillings, Granville-Barker, and Serge Diaghileff.[73] After seeing a demonstration in 1913, Diaghileff was so impressed that he asked Dalcroze to send one of his students to teach the members of the Russian Ballet company. Marie Rambert was selected. Vaslav Nijinsky was greatly influenced by her instruction; his choreography for Afternoon of a Faun, Jeux, and The Rite of Spring showed the result of eurhythmics.[74] Mary Wigman was first interested in dancing by a demonstration of eurhythmics, and her early training was at Hellerau.[75] Hanya Holm and Uday Shan-Kar were Dalcroze pupils, and Kurt Jooss was influenced by the method.[76]

The work at Hellerau ended abruptly at the beginning of the first World War. Dalcroze had signed a petition censuring the German government and was forced to leave the country.[77] In 1920 the school was transferred to Austria, where Dr. Ernst Ferand and Mrs. Christine Baer-Frissell founded the Hellerau-Laxenburg School near Vienna. More than three thousand students were

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[73]Hélène Emma Brunet-Lecomte, Jaques-Dalcroze, Sa Vie, Son Oeuvre (Geneva: Jeheber, 1950), p. 161.

[74]Anatole Chujoy (ed.), The Dance Encyclopedia (New York: A. S. Barnes, 1949), p. 124.

[75]After studying with Dalcroze, Mary Wigman worked independently, formulating theories of movement which Hans Wiener believed helped pioneer modern expressive dance. She taught in Germany and Switzerland, and her students included Harald Kreutzberg and choreographer Hanya Holm.

[76]"Obituary," p. 26.

[77]Clarke, op. cit., p. 38.

graduated from that school, while the Dalcroze School in Geneva taught 7253 students representing forty-six nations.[78] There resulted a widespread recognition of the system. When the Germans invaded Austria in 1938, the Hellerau-Laxenburg School was closed. Dr. Ferand came to America, where he lectured in many colleges. Dalcroze returned to Geneva, establishing there the headquarters of the Institut Jaques-Dalcroze.[79]

Until his death on July 2, 1950, Dalcroze guided all the activities at the Institut Central in Geneva, conferring with the teachers, formulating new exercises, and continuing his career as a composer and author. His musical compositions are very numerous, including symphonies and choral works on a large scale, such as La Veillée (1893) and Le Festival Vaudois (1903). Other musical works were Le Violon Maudit (1893), Sancho Panza (1897), Le Bonhomme Jadis (1905), Echo et Narcisse (1912), Les Premiers Souvenirs (1918), La Fête de la Jeunesse (1923), Les Belles Vacances (1932), and Genève Chante (1937).

Of his numerous activities, however, Dalcroze considered his work in developing eurhythmics as his greatest achievement. To summarize, Dalcroze based his method on the idea that theory should follow practice, that rules should not be taught to the student of any art until he has experienced the realities that gave rise to the rules. He used music as a basis for eurhythmics

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[78] Dénes, op. cit., p. 24.

[79] Chujoy, op. cit., p. 124.

because he believed music to be an important psychic force, "the ensemble of the faculties of our senses and of our spirit, the ever-changing symphony of feelings created spontaneously, transformed by the imagination, regulated by rhythm, harmonized by consciousness." While some of his followers viewed eurhythmics as an art form in itself, Dalcroze called it a "road to art." He believed that a conscientious study of rhythm in all its forms resulted in an awakening of the artistic sense, because he saw rhythm as the factor which "arranges, defines, gives balance to, harmonises and animates" all works of art.[80]

The remaining chapters of this study examine specifically the influence of eurhythmics in the dramatic art, an influence which Dalcroze believed would bring about profound change in the area of "collective unity." He wrote:

> In the theatre we shall be shown dramas, in which the People will play the principal role, emerging as an entity, instead of a mere conglomeration of supers. We shall find that all our current ideas on play-producing have been formed out of regard for the individual, instead of from a recognition of the resources of a crowd in action. We shall feel the need for a new technique in the grouping of crowds--such as the brilliant efforts of Gémier and Granville Barker have not completely attained on the stage. Only an intimate understanding of the synergies and conflicting forces of our bodies can provide the clue to this future art of expressing emotion through a crowd; while music will achieve the miracle of guiding the latters' movements--grouping, separating, rousing, depressing, in short "orchestrating" it, according to the dictates of natural eurhythmics.[81]

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[80]Emile Jaques-Dalcroze, Rhythmic Movement (London: Novello, 1920), pp. v-vii.

[81]Jaques-Dalcroze, Rhythm, Music and Education, p. x.

CHAPTER II

EURHYTHMICS AND "LIVING ART"

The purpose of this chapter is to treat the theoretical application of Dalcroze eurhythmics to art in general and to the theatrical art in particular. In connection with the latter point, it is necessary to examine the theories of designer Adolphe Appia as well as those of Dalcroze himself, because, like French director Jacques Copeau, this writer believes that the concepts of theatre of these two men are "inseparable."[1] An attempt will be made to determine the influence of eurhythmics on Appia's idea of "living art" by comparing the designer's theories before and after his collaboration with Dalcroze.

In his essay "Rhythm as a Factor in Education," Emile Jaques-Dalcroze wrote that the first object of eurhythmic training was to give the pupil control over his muscles, nerves, and emotion; to provide coordination between mind and body; and to instruct in the fundamentals of music. However, an equally significant result of the system was that it was to stimulate in the student a creative impulse and put his thoroughly developed

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[1]Jacques Copeau quoted in Alfred Berchtold, "Émile Jaques-Dalcroze et Son Temps," Émile Jaques-Dalcroze (Neuchâtel: Éditions de la Baconnière, 1965), p. 97.

faculties "at the service of art." Asserting that the human body is the most subtle and complete interpreter of art, he wrote that "the education of the nervous system must be of such a nature that the suggested rhythms of a work of art induce in the individual analogous vibrations, produce a powerful reaction in him and change naturally into rhythms of expression." Dalcroze stated this idea more simply when he summarized, ". . . the body must become capable of responding to artistic rhythms and of realizing them quite naturally without fear of exaggeration."[2]

An attempt to apply Dalcroze's theories to art in general was made by Michael T. H. Sadler, who believed that one of the most predominant tendencies of modern aesthetic theory was to break down the barriers which specialization had erected between the arts. As far as Sadler could determine, poetry, painting, sculpture, architecture and music had a common basis, one important quality. Admitting that this unifying quality was more easily suspected than identified, Sadler nevertheless suggested that the most important element in that quality, and the only element that had yet been named, was rhythm.[3]

Sadler briefly summarized the history of art, citing bodily action in the dance as the earliest known form of artistic expression. The physical movement was usually accompanied by

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[2]Emile Jaques-Dalcroze, The Eurhythmics of Jaques-Dalcroze, introduction by M. E. Sadler (2d ed.; London: Constable, 1917), pp. 17-18.

[3]Ibid., p. 61.

some form of music which emphasized the beat and the rhythmic motion with sound. Words were soon added, and from this beginning came song-poems and finally poetry as it is known now. Prose-writing as an art was only a further extension. Developing along a similar line, the rhythms of the dancer reproduced in rude sculpture and bas-relief led to painting. "So we have, as it were," continued Sadler, "a scale of the arts, with music at its centre and prose-writing and painting at its two extremes. From end to end of the scale runs the unifying desire for rhythm."[4] John W. Harvey came to essentially the same conclusion:

> Human motion gives the convergence of time (inner sense) and space (outer sense), the spirit and the body. Time, which we are in our inner selves, is more dissociable from us than space, which only our bodies have; the one (time) can be interpreted emotionally and directly by a time-sense; the other (space) symbolically, by a space-sense, which is sight.[5]

In the teaching of Dalcroze, Sadler found an excellent expression of the modern desire for rhythm in its fundamental form. He commented upon the beauty of the eurhythmic classes and added that

> the actor, as well as the designer of stage-effects, will come to thank M. Dalcroze for the greatest contribution to their art that any age can show. He has recreated the human body as a decorative unit. He has shown how men, women and children can group themselves and can be grouped in designs as lovely as any painted design, with the added charm of movement. He has taught individuals their own power of gracious motion and attitude.[6]

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[4] Ibid., p. 62.

[5] Ibid. (See footnote)

[6] Ibid., p. 63.

In Munich at the turn of the century there was already a parallel development in painting, led by a group of artists who called themselves mystically Der Blaue Reiter. Their leaders were Wassily Kandinsky, a Russian, and Franz Marc, a German. In his book Uber das Geistige in der Kunst, Kandinsky expressed their aesthetic philosophy as an attempt to paint music. "Variations of colour," he wrote in his book, "like those of music, are of a much subtler nature, and awaken in the soul much finer vibrations than words could."[7]

In Sadler's view, Kandinsky and Dalcroze were advancing side by side.

> He [Kandinsky] has isolated the emotion caused by line and colour from the external association of idea. All form in the ordinary representative sense is eliminated. But form there is in a deeper sense, the shapes and rhythms of the innerer Notwendigkeit, and with it, haunting, harmonious colour. To revert to a former metaphor, painting has been brought into the centre of the scale. . . . His pictures are visions, beautiful abstractions of colour and line which he has lived himself, deep down in his inmost soul. He is intensely individual, as are all true mystics; at the same time the spirit of his work is universal.

They were leading the way to a new art, "which is a synthesis of the collective arts and emotions of all nations, which is, at the same time, based on individuality, because it represents the inner being of each one of its devotees."[8]

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[7]Wassily Kandinsky, On the Spiritual in Art (New York: Solomon R. Guggenheim Foundation, 1946), p. 72.

[8]Emile Jaques-Dalcroze, The Eurhythmics of Jaques-Dalcroze (Boston: Small, Maynard, 1913), pp. 63-64. This information does not appear in the 1917 edition of the book, which is cited above.

This "synthesis of the collective arts" is, according to Mary Gavin and Cloyd Head, the essence of the theatre, because, unlike painting or dance, the theatre has no medium of expression exclusive to itself. Its individuality is achieved through a dynamic fusion of other arts, a fusion brought about by unity. To these authors the theatre may be defined as "a conventionalized form that, by assimilating the inner rhythms of many arts into the service of a new structure, creates new beauty." This discussion of the "inner rhythms" of theatrical production led Gavin and Head to speculations regarding the relationships of music and drama.[9]

In treating the European theatre at the turn of the century, Thomas Dickinson quoted from Heinrich von Kleist, E. T. A. Hoffmann, Vyacheslav Ivanov, Alexander Tairov, as well as other leading theorists to show that music was a key element in shaping twentieth century theatrical forms.[10] Even Nietzsche, in his early study of the nature of tragedy, had declared that the source of the dramatic art is music.[11] Dickinson noted, however, that Richard Wagner was the major influence in the identification of music and drama. Wagner wanted more than a

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[9]Cloyd Head and Mary Gavin, "The Theatre," The Drama, VII (February, 1917), 1-7.

[10]Thomas H. Dickinson, et. al., The Theatre in a Changing Europe (New York: Holt, 1937), pp. 40-41.

[11]Friedrich Nietzsche, The Complete Works of Friedrich Nietzsche, ed. Oscar Levy (New York: Russell and Russell, 1964), I, 21-197.

reformation of operatic staging; he sought to elevate opera to the level of a completely new art. "What you call arts are but sterile art varieties," the German master was quoted as saying. "The true and only art is born only when these are united, and we call the union drama." Theorizing about the relationships of the musical and the dramatic, he concluded: "Music is the soul of drama, drama is the body of music."[12]

While he believed that Wagner was an important theorist in visualizing the application of music to the drama, Dickinson nevertheless admitted that he was not completely successful in realizing that vision. The task of actually coordinating music and dramatic action was accomplished by one of Wagner's disciples, Adolphe Appia. A Swiss aesthetician and scene designer, Appia, with Gordon Craig and perhaps Georg Fuchs, was considered by H. K. Moderwell to be one of the chief pioneers of the modern theatre.[13] His early theoretical and philosophical works have suggested to Carl van Vechten that without Appia there might have been no Craig, and perhaps, no Stanislavsky or Reinhardt.[14]

Writing in 1932, Lee Simonson insisted that "the first hundred and twenty pages [of Appia's Music and the Art of the

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[12]Dickinson, op. cit., p. 41.

[13]Hiram Kelly Moderwell, The Theatre of To-Day (New York: Dodd, Mead, 1928), p. 75.

[14]Carl van Vechten, "Adolphe Appia and Gordon Craig," Forum, LIV (October, 1915), 483-484.

Theatre] are nothing less than the textbook of modern stage-craft";[15] and, again, that "most of what we call innovation or experiment is a variation of Appia's ideas, deduced from his original premises."[16] In a footnote in the second edition of On the Art of the Theatre (1912), Gordon Craig apologized for having neglected Appia, "the foremost stage-designer of Europe," in the first edition of the book (1911):

> I was told that he was no more with us, so, in the first edition of this book I included him among the shades. I first saw three examples of his work in 1908, and I wrote to a friend asking, "Where is Appia, and how can we meet?" My friend replied, "Poor Appia died some years ago." This winter (1912) I saw some of Appia's designs in a portfolio belonging to Prince Wolkonsky. They were divine, and I was told that the designer was still living.[17]

From Craig to Simonson, from Robert Edmond Jones[18] to Eric Bentley,[19] writers on the theatre have testified to Appia's stature as a prophet of twentieth century scene design. Jean Mercier, one of Appia's pupils, wrote that his name is synonymous with the "simplification and purification of scene design, the

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[15]Lee Simonson, The Stage Is Set (New York: Theatre Arts Books, 1963), 354-355.

[16]Ibid., p. 377.

[17]Edward Gordon Craig, On the Art of the Theatre (London: W. Heinemann, 1912), p. 125.

[18]Kenneth Macgowan and Robert Edmond Jones, Continental Stagecraft (New York: Harcourt, Brace, 1922), pp. 68-69.

[19]Eric Russell Bentley, In Search of Theatre (New York: Alfred A. Knopf, 1953), p. 390.

practicality of three dimensional scenery"[20] as opposed to two-dimensional painted scenery.

Carl van Vechten, one of the early champions of Appia's work in this country, claimed in a 1915 article for the Forum that Appia's influence on American scene designers had been greater than that of any other theorist.[21] However, Lee Simonson was probably right when he wrote: "Practitioners of stage-craft were converted . . . to a gospel which most of them never read."[22] There was almost nothing of Appia's writing translated into English during his lifetime, and not much of it was available in French or German. H. Darkes Albright, who has recently translated Appia's The Work of Living Art, noted in 1949 that the task of the translator is extremely difficult and complex: "The French text in which most of his writing appears is not only complicated aesthetically and philosophically, but elusive as to choice of words and turn of phrase. . . ."[23] Such expressions as "the supreme illusion," or "inner essence of all vision," or "total expression of existence," or "embodiment of the soul life" belong,

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[20]Jean Mercier, "Adolphe Appia and the Re-birth of Dramatic Art," Theatre Arts Monthly, XVI (August, 1932), 616.

[21]van Vechten, op. cit., pp. 483-487.

[22]Simonson, op. cit., p. 353.

[23]H. Darkes Albright, "Appia Fifty Years After," Quarterly Journal of Speech, XXXV (April, 1949), 182.

of course, to a somewhat ethereal type of diction.[24] Walther R. Volbach, in "A Profile of Adolphe Appia," wrote that many people have been puzzled and irritated by his manner of writing, and that even his close friends described some of his phrases as "obscure." While Jean Mercier explained this obscurity with the fact that he "dealt with an entirely unknown subject matter," Appia himself seemed to sense that he was an artistic philosopher rather than an effective author. "My misfortune," he once confessed, "is that I think in German and write in French."[25]

There were, of course, a number of efforts to outline or summarize in English portions of Appia's aesthetic thought. Chief among these were included in H. K. Moderwell's The Theatre of To-Day (1928),[26] W. R. Fuerst's and S. J. Hume's Twentieth Century Stage Decoration (1928),[27] the Appia memorial issue of Theatre Arts (1932),[28] and Lee Simonson's The Stage Is Set (1932).[29] However, Appia's influence chiefly spread, as Simonson explained,

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[24]Adolphe Appia, Music and the Art of the Theatre, trans. Robert Corrigan and Mary Douglas Dirks ("Books of the Theatre Series," No. 3; Coral Gables, Fla.: University of Miami Press, 1962), pp. 36, 72, 165.

[25]Walther R. Volbach, "A Profile of Adolphe Appia," Educational Theatre Journal, XV (March, 1963), 10.

[26]Moderwell, op. cit., pp. 70-75.

[27]Walter Rene Fuerst and Samuel J. Hume, Twentieth Century Stage Decoration (London: Alfred A. Knopf, 1928), I, 24-28.

[28]Theatre Arts Monthly, XVI (August, 1932), 605-689.

[29]Simonson, op. cit., pp. 351-377.

by means of his illustrated designs, which are clear representations of his theoretical work.[30]

The difficulty in knowing Appia only through his designs is that those designs represented only his suggestions regarding stagecraft and lighting. Albright complained that even today Appia is not given full credit for his overall scheme to remake the theatre for its different artists.[31] It is important to remember that music was Appia's point-of-departure for his production ideas. "Music," he wrote in the 1898 preface for Music and the Art of the Theatre, "has been the inspiration of this book."[32] His effort, according to Mercier, was to re-state the fundamental aesthetics of the theatre in such a way that the actor, author, director and scene-designer would be "set free" in a new world made possible by music.[33] Appia realized that his theories would not please everyone. "Those to whom music is a concert art will perhaps be displeased," he wrote in 1921; "the others, those who know that music is an art of eurhythmics, an expression of the order and general harmony of the Universe, will find in these technical facts the confirmation of their expectations."[34]

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[30]Ibid., pp. 352-353.

[31]Albright, op. cit., p. 182.

[32]Appia, Music and the Art of the Theatre, p. 9.

[33]Mercier, op. cit., pp. 617-618.

[34]Adolphe Appia, "The Future of Production," trans. Ralph Roeder, Theatre Arts, XVI (August, 1932), 658.

When Gordon Craig and Appia met, for the first time, at the International Theatre Exposition at Zurich in 1914, Craig understood that the theatre united them and that music separated them. Jean Mercier reported that since Craig spoke no French and Appia did not know English, the two men communicated with pictures and designs on a restaurant table cloth over lunch.

> Craig wrote his name on the table cloth and next to it that of Appia. He drew a complete circle around Appia on which he wrote the word "music." Admirable symbol of truth! These two pioneers of contemporary dramatic art rested their reforms on the same base--the actor. But Craig was free in reform; the reform of Appia was dominated by a major force--music.[35]

Born in Geneva on September 1, 1862, Appia demonstrated early a certain talent for music. Volbach discovered that he studied piano and composition for many years, "had a very fine ear for music, and was able to play any score on sight and play it with dramatic verve and poignant interpretation." He also had a good voice and often sang parts of operas for friends, in spite of the fact that he was withdrawn, and even stuttered, in the presence of strangers.[36] "Music was his chosen art," remembered Mercier, "his inspiration. Through music the whole world of art was revealed to him."[37]

Appia's first experience as a spectator in the theatre, which he later described for Mercier, was a disappointment for

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[35]Mercier, op. cit., p. 627.

[36]Volbach, op. cit., pp. 10, 8.

[37]Mercier, op. cit., p. 616.

him. He recalled that at eighteen he went to an opera for the first time and heard Gounod's Faust, and even then he was aware of the need of unifying the various elements of the production. He sensed that a wide gulf separated the music of the opera from the performance of the actors.[38]

When he was twenty, Appia left Switzerland in order to continue his studies at Leipzig, Dresden, Bayreuth and Paris. During his studies in the German cities he became deeply interested in the ideas of Richard Wagner, and he also began his study of the techniques of stagecraft.[39] Appia's 51-page booklet La Mise-en-Scène du Drame Wagnerian was published in 1893 [illegible]on Chailley in Paris, and in 1895 the sale was continued by the well-known publisher Fischbacher. However, the booklet attracted little attention. In fact, Carl van Vechten found that the earliest reference to the work was in Richard Wagner by Houston Stewart Chamberlain, which was published in 1897, four years after Appia's booklet first appeared.[40] Chamberlain was a close friend of Appia and son-in-law of Wagner himself.[41] Appia dedicated a later book to him with these words: "to Houston Stewart Chamberlain who alone knows the life which I enclose within these pages."[42]

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[38]Ibid., pp. 616-617.

[39]Volbach, op. cit., p. 11.

[40]van Vechten, op. cit., p. 484.

[41]Mercier, op. cit., p. 617.

[42]Appia, Music and the Art of the Theatre, p. [xxi]

While he agreed with Wagner's concept of the supreme art as a synthesis of all the possibilities of art (Gesamkunstwerk), Appia was critical of what he believed to be Wagner's essential weakness. That is, he believed that Wagner was wrong in relying on the popular stage conventions of the day in presenting his music dramas.[43] Many years later he would write:

> Richard Wagner made but one essential reform. Through the medium of music he conceived a dramatic action whose center of gravity lay inside the characters, and which at the same time could be completely expressed for the hearers--expressed no longer only by word and gestures, but by a positive development which could fully exploit the emotional content of the action. He wished, moreover, to place this dramatic action on the stage, to offer it to our eyes; but there he failed! Gifted in dramatic technique--like no one before him--with a power that was almost incommensurable, Wagner believed that the mise en scène would result automatically. He did not conceive of a staging technique different from that of his contemporaries. . . .[44]

Although Appia's first book was written while he was still strongly influenced by Wagner, it contained, in elementary form, principles of design which he would develop more fully later. He advocated the use of a system of controlled light, and he almost completely renounced painting for stage purposes. In the place of two-dimensional painted scenery he recommended three-dimensional units.[45]

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[43]Adolphe Appia, La Mise-en-Scène du Drame Wagnerian (Paris: Leon Chailley, 1893), pp. 19-26.

[44]Adolphe Appia, The Work of Living Art, trans. H. D. Albright, and Man Is the Measure of All Things, trans. Barnard Hewitt ("Books of the Theatre Series," No. 2; Coral Gables, Fla.: University of Miami Press, 1960), p. 85.

[45]Appia, La Mise-en-Scène du Drame Wagnerian, pp. 19-26.

Appia's principles were first clearly and completely stated in Music and the Art of the Theatre, which was written in French (La Musique et la Mise en Scène) but first published in German (Die Musik und die Inscenierung; Munich, Bruchmann, 1899). In this book he set down the principles of production which were to become so important for the modern theatre:

1. Three-dimensional or plastic settings are aesthetically more effective than those painted in two dimensions.
2. Organic unity is needed between the play, the setting, and the action.
3. Light possesses an expressive and unifying power.
4. Music is an expressive factor and an element of control.
5. The actor and his movements in space should determine the design of the setting.[46]

It should be noted that he was proposing these principles for the musical stage, and that he did not attempt to apply them to the theatre from which music is absent. Like Wagner, Appia viewed music as a direct expression of man's inner being, and he saw that it could be used as the major regulating device in the theatre. Appia admitted that in mere spoken drama the spectators could feel some intense concern over the fate of some character in the

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[46]Appia, Music and the Art of the Theatre, pp. 60-64, 39, 46, 14, 35-40.

play. However, they could never feel fully the main movement of the play as the audience could in music drama, where, ideally, the actor obeyed the music in order to express the inner rhythmic life portrayed by the author-composer.[47]

In 1921, Appia wrote an essay entitled "The Future of Production," in which he expressed the belief that without music an actor is nothing more than an "index-bearer":

> The movements of the actor indicate the movements of his spirit; they do not express them. The actor's forefinger raised in an imperative gesture does not, in itself, express a consuming ambition, nor a frown his mute, patient suffering. The actor notes, in himself or in others, these indications and applies them, as best he can, to his role. . . . With our external life we have no means of direct communication and expression, and it is by detour that we infer the feelings of which it is only an indication.[48]

On the other hand, Appia viewed music as pure expression which took "command of the whole drama and projects only so much as is necessary to motivate and sustain its expression." Regrettably, Appia recognized that the spoken drama was probably permanent:

> The play without music will yet survive a long time, maybe forever, and its staging, tainted with dead tradition, will find new life at the touch of a less specialized art; it will adopt and distort these new elements. But the art of staging can be an art only if it derives from music. This does not mean that the spoken play may not be excellently performed at times; but this measure of excellence will always be fortuitous.[49]

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[47] Ibid., pp. 14-16.

[48] Appia, "The Future of Production," p. 654.

[49] Ibid., pp. 655, 657.

To avoid Wagner's failure, Appia proposed the development of a Wort-Tondrama in which the separate elements (language, music, and the various parts of the mise-en-scène) are not united in the Wagnerian sense, but synthesized through mutual subordination of the various elements.

> From the point of view of form, a work of art is not a reproduction of some aspect of life to which everyone can contribute his experience and ability; rather it is the harmonious union of various technical devices for the sole purpose of communicating to many the conception of one artist. Our aim here is . . . to establish that the inspiration and expression of a work of art are the product of a single mind.[50]

Such a synthesis would, in Appia's view, be made possible through what he called a "hierarchy of expression."[51] The music in word-tone-drama would be used for a double purpose: (1) to illuminate the soul of the drama, le drame intérieur, and (2) to define the time of each action (not just the duration of time, but time itself).[52] Consequently, the author-composer sets a definite limit on the actions of the characters by composing specific music to be followed. All liberty is taken from the actor because music controls his movements as well as his voice:

> If music did not so profoundly alter the natural time-durations of life, it could not force the actor to renounce his ordinary activity in order to become a means of expression. And unless we were persuaded that the superior world revealed by the

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[50]Appia, Music and the Art of the Theatre, pp. 11-12.

[51]Ibid., p. 27.

[52]Ibid., pp. 13-16.

> music was not factitious, but indeed the supreme illusion, which rational analysis cannot enter, we would have no right to be thus transformed by music and hence would derive no pleasure from the transformation. But this very transformation, which deprives the actor of his personal arbitrary life, brings him closer to the inanimate elements of production. . . .[53]

Thus, for Appia, music had considerable aesthetic importance, because only through the control of music could the moving actor become a medium for art. "What the actor loses in freedom will be gained by the stage designer; and the setting, in giving up all pretense at scenic illusion, becomes an atmosphere in which the actor can be totally expressive."[54] In Appia's hierarchy music controlled not only the actor but, through him, even the inanimate portions of the setting. Later he formulated his important "principle of opposition" between the actor's body and scenic forms:

> Let us imagine a square vertical column, with sharply-defined angles. This column rests, with no base, on horizontal slabs. It gives an impression of solidity, of power to resist. A living body approaches. Out of the contrast between its movement and the quiet immobility of the column is born a sensation of expressive life, a sensation that the body without the column or the column without the advancing body could not have evoked. . . . Finally the body leans against the column, and the latter's immobility offers a point of solid support: the column resists: it acts. The opposition has created life in an inanimate form--space has become living.[55]

Primarily, then, Appia opposed the representation of realistic detail. He advocated a presentational setting which

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[53] Ibid., p. 36.

[54] Ibid.

[55] Appia, The Work of Living Art, pp. 27-28.

would emphasize the actor. Since the actor is the link between the music and the stage, Appia knew that he must be in some way united with the inanimate setting to form an organic whole. The process of uniting him to the setting was to be accomplished by light--not just illumination but "diffused light" and "living light."[56] It was Appia's belief that light could be to the setting what music was to the text, the key element of expression.[57]

Appia's later theories, as expressed in The Work of Living Art, were amplifications of those already described. However, in this book Volbach believed the influence of Dalcroze to be significant. The two men met in 1906, and it is not surprising that they became collaborators. Volbach wrote, "A very deep and long friendship bound Appia to Emile Jaques-Dalcroze, the famed Swiss composer, pedagogue and founder of eurhythmics."[58] Appia's idea of the controlled management of the actor's body through music, on which his word-tone-drama was based, found practical development in Dalcroze eurhythmics, and the system actually became an integral part of Appia's theory. Dr. Edmond Stadler wrote:

> En étudiant le développement de la littérature, de la musique et du théâtre au XX^{e} siècle, on découvre des associations d'artistes qui, s'inspirant l'un l'autre, transforment l'histoire de la scène, comme par exemple Hugo von Hofmannsthal et Richard Strauss, Jean Giraudoux et Louis Jouvet, Bertolt

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[56]Appia, Music and the Art of the Theatre, p. 74.

[57]Ibid., pp. 72-78.

[58]Volbach, op. cit., pp. 12-13.

> Brecht et Kaspar Neher. Parmi ces dioscures de l'art se trouvent aussi Emile Jaques-Dalcroze et Adolphe Appia.[59]

Like Appia, Dalcroze believed that the human body could become an instrument of beauty and harmony when it is trained "to vibrate in tune with artistic imagination and collaborates with creative thought."[60] Dalcroze concluded a brief explanation of his system by pointing out the intimate relationships between rhythm in sound and rhythm in body, and then he added: "I have devoted my life to the teaching of rhythm, being fully satisfied that, thanks to it, man will regain his natural powers of expression, and at the same time his full motor faculties, and that art has everything to hope from new generations brought up in the cult of harmony, of physical and mental health, of order, beauty and truth."[61]

As early as 1895, while he was writing his exploratory work Music and the Art of the Theatre, Appia had foreseen the need for a system of "musical gymnastics" in order to give the actor training in musical time and proportions. He wrote:

> The virtuosity of the actor of word-tone-drama consists of an abnormal versatility and flexibility that is independent not only of the actor's individual temperament, but also of those proportions which he shares with every other human

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[59]Edmond Stadler, "Jaques-Dalcroze et Adolphe Appia," Émile Jaques-Dalcroze (Neuchâtel: Éditions de la Baconnière, 1965), p. 413.

[60]Jaques-Dalcroze, The Eurhythmics of Jaques-Dalcroze (1913), p. 24.

[61]Ibid., p. 25.

> being. Therefore, except for elementary voice and diction, it is training in gymnastics which will allow the actor to follow the demands of the poetic-musical text.[62]

The actor, he believed, should be highly skilled in "dance" as well as "song," because the dance would provide great "rhythmic suppleness" and would allow the actor to obey "complex rhythmic patterns." By "dance," he was quick to explain, he did not refer to what passed for dance in the theatre of his day, but "the rhythmic life of the human body in its whole scope."[63]

In the preface to a 1918 edition of Music and the Art of the Theatre, Appia described his elation when he became acquainted with the eurhythmics of Jaques-Dalcroze:

> . . . there I found the answer to my passionate desire for synthesis! By closely following the musical discipline of the body, I discovered the living germ of dramatic art, in which music is no longer separated from the human body in a splendor which is after all illusory, at least during performance, nor subjugated to it, a dramatic art which will direct the body toward an externalization in space, and thus make it the primary and supreme means of scenic expression, to which all other elements of the production will be subordinated.
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> This was a marvelous voyage of discovery! Although I went further and further afield in my explorations, nevertheless I returned frequently to my starting point--the Wagnerian compromise--and realized with pleasure that all of the essential ideas contained in this old work of mine Music and the Art of the Theatre had found confirmation in the discipline of Eurhythmics, and in its results.[64]

Once again, in this preface, Appia summarized the mistakes made by Wagner, how he had overlooked the important role of the actor's

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[62] Appia, Music and the Art of the Theatre, p. 29.

[63] Ibid., p. 37.

[64] Ibid., p. 4.

body, regarding it "simply as the visible carrier of the dramatic action." Wagner had not understood that "between the rhythm and duration of the music, and the activity of the body as it preserved in spite of everything its own life independent of that rhythm and duration, there existed an impassable abyss." As a result of his misunderstanding, Wagner had "subjected the human body to manifest violence from beginning to end of the productions." However, through eurhythmics Appia now saw clearly a new chance for the theatrical art:

> . . . with the liberation of the body, music is once again free. No longer will the poet be a separate and conflicting entity with regard to music: The vital step has at last been taken. The poet will become the prime focus; he alone will consecrate the divine union of music with the human body.[65]

Recognizing that many systems of physical culture were being evolved at the turn of the century and that there was a general "resurgence of the body as an expressive medium essential to our aesthetic culture," Appia nevertheless maintained that Dalcroze eurhythmics was "the only discipline which first awakens the will and vital aspirations of the human body, and then offers the means by which they can be expressed freely and joyously in space. In this, beauty is not the aim, but the result; thus beauty assures us of the purity of our aspirations."[66] Appia believed that the effect of this new drama on the spectators would

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[65] Ibid.

[66] Ibid., pp. 5-6.

be profound:

> We now feel that the performer tends, almost implicitly, to come closer to the spectator; we also feel (some more deeply and sensitively than others) a mysterious involvement on the part of the spectator with the performer. Our modern productions used to force us into such miserable passivity that we viewed our humiliation in the shadowy recesses of the auditorium. But now, as we behold the body's effort finally to rediscover itself, our emotion is almost a fraternal collaboration: we wish to be that body on stage; our role of spectator is now a responsibility; the social instinct which has been heartlessly stifled until now, and the barrier between the stage and the audience now strikes us as an unpleasant and unfortunate disassociation, the result of our egoism.[67]

Thus, Appia explained that the spectacle of the actor's body obeying the commands of the music would tend to overcome the "passive isolation" of the audience, replacing it with "a feeling of mutual responsibility, of collaboration somehow implicit in the very fact of production."[68]

In an article entitled "L'Origine et les Débuts de la Gymnastique Rythmique," Appia proved himself to be an authority on eurhythmics. Here the designer told the story of Dalcroze's early "search for an organic union between music and body. . . ." The eurhythmist was, according to Appia, a "synthetic" as well as a "pedagogic" genius, because he recognized "the overbearing need for reuniting the means for expression of a whole artistic life." In other words, Dalcroze was a kind of teacher-artist who balanced the instruction of his students with the development of an art

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[67] Ibid., pp. 4-5.

[68] Ibid., p. 6.

form which expressed in concert the various elements of life. While his artistic interest was aroused by the "pure plastic, exterior beauty" of his classes, "it is nevertheless in returning to pedagogy that he found the first step to take toward the conquest of body rhythm. . . ." Appia believed that most artists would have begun work to construct a beautiful method, and to develop unwisely the plastic elements while neglecting the original purpose of rhythmic training. However, with Dalcroze, "the pedagogic genius came to save the master!"

After telling the story of Dalcroze's initial experimentation ("One can only bow down very low and with emotion before such a beginning."), Appia went on to recount his first exposure to the method at a public demonstration in the spring of 1906:

> The public was full of curiosity, but in no way suspected the range of what they Dalcroze and his students presented to it. The master often had to leave the piano and come to the front of the podium to beseech the audience not to take that for the theatre . . . and to recall for them that it was a question of a new pedagogic attempt, of an attempted transfusion of musical rhythm into the organism. . . .[69]

Appia was impressed by what he saw and wrote a letter to Dalcroze, whom he had not yet met. That letter, subsequently included in Edmond Stadler's essay "Jaques-Dalcroze et Adolphe Appia," is here reproduced:

> Monsieur,
> Après votre démonstration de samedi soir, j'aurais voulu me sentir qualifié pour venir à vous. A défaut de cela,

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[69]Adolphe Appia, "L'Origine et les Débuts de la Gymnastique Rythmique," Les Feuillets, I (November, 1911), 27-33. (Here translated from the French)

permettez-moi ces quelques lignes.

L'extériorisation de la musique--(c'est-à-dire, après tout, sa réhabilitation! ...)--est l'Idée dont je vis depuis de longues années. Chacun a son point de départ et ses facultés spéciales--, les vôtres vous ont permis d'arriver à la maîtrise de l'idée et à l'acheminement normal vers sa réalisation par voie pédagogique; et cela avec la ténacité indispensable, et la grâce ... également indispensable. Il est impossible que vous ne sentiez pas (succès mis à part) la portée presque immesurable de votre influence. C'est en refoulant mon émotion que je vous ai suivi, au Casino,--me disant sans cesse: "Se doute-t-il de ce qu'il fait!"

Vous comprendrez mieux cet enthousiasme si je vous soumets ma profession de foi: la Musique, en développant sans mesure ses ressources techniques alors que l'objet de son expression restait stationnaire, en est arrivée à quelque chose qui ressemble fort à un vice solitaire. Rien ne peut la sauver de cette somptueuse décadence si ce n'est son extériorisation; il faut la répandre dans l'espace, avec toutes les salutaires limitations que cela comporte pour elle.

D'autre part, la vie du corps tend à l'anarchie, donc à la laideur; et c'est la musique qui doit le libérer en lui imposant sa discipline.

Votre enseignement fait de la musique une chose qui concerne le corps tout entier, et résout ainsi le problème de la façon la plus pratique. Vous ne vous servez pas davantage du corps et de son attitude: vous cherchez l'unité. En ce sens votre idée arrivera, au bout de quelques générations, à modifier le cerveau; et l'on peut en attendre une véritable renaissance. Nous vous devons le bonheur d'entrevoir cet avenir--et vous, Monsieur, vous avez celui plus grand de le rendre possible par vos constants efforts. Puissiez-vous aussi rencontrer en chemin la reconnaissance; la mienne vous est toute acquise.

Avec mes voeux les plus chaleureux.

Adolphe Appia

Dalcroze was delighted by the interest and understanding expressed by Appia and replied on May 21st, 1906:

Monsieur,

Votre lettre m'a causé une très grande joie et je vous en remercie de tout mon coeur--oui, je me rends compte depuis longtemps que la musique tend à devenir une simple spéculation de l'esprit, alors que mes expériences pédagogiques m'ont fait constater que la musique est dans l'homme et que le rôle du cerveau est de contrôler et de classer, d'harmoniser et d'équilibrer des fonctions naturelles dont on s'est désaccoutumé. Rendre au corps son eurythmie, faire vibrer en lui

la musique,--comme faire de la musique une partie intégrante de l'organisme, jouer de ce clavier merveilleux qui est le système musculaire et nerveux pour rendre plastiquement une pensée mesurée en l'espace comme dans le temps, voilà ce que je cherche depuis quelques années. Ce que vous ne connaissez pas encore de ma méthode, c'est l'étude rythmique du geste et de la marche au point de vue musical. J'y travaille avec acharnement et ai déjà plusieurs fois détruit mon ouvrage qui ne me satisfaisait point. Je crois aujourd'hui être sur la bonne voie.

Ce que vous me dites au sujet de la reconnaissance des artistes me touche profondément; vous semblez avoir deviné ce que j'ai souffert et souffre encore de l'incompréhension des gens. Il n'y a guère jusqu'aujourd'hui que 2 ou 3 artistes qui aient compris ce que j'ai tenté de faire, Albert Dresdner de Berlin (le connaissez-vous?), Karl Storck, et, ici, Ernest Bloch, un de mes anciens élèves, un homme qui créera des chefs-d'oeuvre, un musicien et un penseur profond que je voudrais vous voir connaître. D'autre part je me suis heurté à la lourde résistance de tous ceux qui dirigent le mouvement musical chez nous. Voilà 10 ans que je lutte; il n'y a qu'une année que désespérant de pouvoir faire des expériences au conservatoire ou l'on m'a toujours répondu que "mes recherches ne présentent pas d'intérêt", j'ai enfin pu réussir à décider quelques parents à me confier leurs enfants. Et les expériences que j'ai pu faire au cours de ces leçons m'ont été précieuses. Elles m'ont prouvé que mes recherches ont un caractère sérieux que leur dénièrent tous mes confrères. Que de fois m'ont-ils reproché d'oublier la musique pour me créer une mentalité de "maître de danse". Ah! certes, votre lettre m'a fait du bien, cher Monsieur, et je vous en suis profondément reconnaissant. Je voudrais vous voir et vous parler. Est-ce possible? Pouvez-vous venir déjeuner chez moi au cours de la 2e semaine de juin? Vous me causeriez une grande joie.

Je vous assure, cher Monsieur, de ma plus sincère sympathie.

Votre dévoué E. Jaques-Dalcroze[70]

From 1906 until the outbreak of the first World War, and the closing of the Hellerau School, Dalcroze and Appia were in close communication. Officially, Appia was listed among the staff at the Dalcroze school, but he probably did little teaching.

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[70]Stadler, op. cit., pp. 417-419.

Volbach wrote:

> Appia loved young people and was always willing to counsel with them. Students of Dalcroze in Geneva and Hellerau had the opportunity of witnessing Appia's enthusiasm . . . at informal sessions in the school or in his home. A few of his essays are designated as lectures, but there is no proof that he himself delivered them. His handicap [stuttering] kept him from speaking in public.[71]

Stadler reported that in April, 1912, Appia did in fact read before the students at Hellerau his essay entitled "Du Costume pour la Gymnastique rythmique."[72] Later, in an essay entitled "Living Art or Still Life?," he applied some of his advice regarding costuming for the eurhythmic spectacles to the theatre which he hoped to exhibit at the International Theatre Exposition in Milan (1923):

> . . . the demonstration will be all the more convincing if the color and costume are uniform, placing space and movement in the spotlight, and not distracting the eyes with elements which are, after all, secondary. The studs will be covered with canvas cloth; the costume will be simple, either black tights over the naked body but which leave the neck, arms, legs and feet bare and unadorned (this is the study uniform for the Dalcroze rhythmics); or else, with the same idea in mind, a short tunic.[73]

While Dalcroze developed his method, Appia continued to revise his conception of word-tone-drama, which he would soon designate as "living art."[74] Jean Mercier wrote that up to 1906

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[71]Volbach, op. cit., p. 11.

[72]Stadler, op. cit., p. 443.

[73]Adolphe Appia, "Living Art or Still Life?," trans. S. A. Rhodes, The Theatre Annual, II (1943), 43.

[74]Appia dedicated The Work of Living Art to Dalcroze with this note: "to Emile Jaques-Dalcroze, the faithful friend to whom I owe my aesthetic homeland."

Appia had actually staged very few productions. "A passion for the absolute, for perfection, which can never be satisfied in the theatre," explained Mercier, "prevented him from putting his work into practice."[75] According to Stadler, Appia's first practical experience in mounting plays came as late as March, 1903. The Countess de Béarn provided for his use a hall in Paris, where Appia staged parts of Byron's Manfred (music from Schumann) and scenes from the opera Carmen.[76] At Hellerau Appia had his most important opportunity to work on the practical details of staging music drama.[77] Not only did he design sets for eurhythmic recitals and demonstrations but he also collaborated with Dalcroze in staging a number of pageants for patriotic festivals. "In this partnership," wrote Volbach, "Appia supplied the ideas while Dalcroze, the more practical man, executed them."[78] For example, Dalcroze himself wrote that Appia had given him the idea for "a highly ingenious set of units, whereby a whole series of practicable staircases could easily and speedily be constructed" for use in his exercises:

> Distinguished producers such as Reinhardt, Granville Barker, and Gémier came later to adopt our methods, but only Gémier

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[75]Mercier, op. cit., p. 627.

[76]Stadler, op. cit., p. 417. In his introduction to Appia's The Work of Living Art, H. D. Albright further stated that Appia took part in the International Theatre Expositions at Darmstadt (1910), Zurich (1914), Cologne (1914), Amsterdam (1922), London (1922), Milan (1923), and the private exposition at Magdeburg (1927).

[77]Appia, The Work of Living Art, p. 88.

[78]Volbach, op. cit., pp. 13-14.

> appears to me to have utilized them to really vital effect. Nowadays one sees staircases on all stages, but the producers do not know what to do with them, nor can the actors either perform or repose on them with ease.[79]

That Dalcroze shared some of Appia's interests is evident in his remarks regarding the expressive possibilities of stage lighting. "Discarding its habitual function of representing the various shades of day and night," he wrote, "it might participate directly in the dramatic action, accentuating sudden changes of feeling . . . permeating the decorative space with its emotive qualities." He spoke of light as "the sister of music," explaining that effective combinations of sound and light could "provide actors with undreamt facilities of expression."[80] In order to realize this goal, Dalcroze brought to his assistance Alexander von Salzmann, whom Kenneth Macgowan called "the greatest authority on lighting in the European theatre,"[81] and Oliver Sayler acknowledged to be "the greatest mechanical genius in the lighting of the modern theatre." Salzmann, unsuccessful in his attempt to enter the Russian theatre, became famous at Hellerau.[82]

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[79]Emile Jaques-Dalcroze, Rhythm, Music and Education, trans. Harold F. Rubinstein (New York: Putnam, 1921), p. 202.

[80]Ibid., pp. 227-228.

[81]Kenneth Macgowan, The Theatre of Tomorrow (New York: Boni and Liveright, 1921), p. 190.

[82]Oliver M. Sayler, The Russian Theatre (New York: Brentano's Publishers, 1922), pp. 150-151. Sayler reported that in 1916 Salzmann saw a production of the Kamerny Theatre and was so impressed that "he gave Tairoff and his company the right to use his system of lighting exclusively in Russia for three years."

Kenneth Macgowan in The Theatre of Tomorrow graphically described and illustrated Dalcroze's theatre, which was actually the great hall of the School of Eurhythmics at Hellerau. Designed by Heinrich Tessenow, the hall combined the stage and the auditorium into one large unit. There was no division between performer and spectator, and both were lighted by the same "lambent and mysterious glow proceeding from the translucent walls around, behind and above them." Macgowan described these walls as "something resembling balloon silk, covered with cedar oil; behind this surface were batteries of some 10,000 bulbs so arranged and circuited as to permit all manner of shades and gradations of light."[83] The effect created was called by Salzmann "Tageslicht ohne Sonne."[84]

The stage itself was a complex of adjustable platforms and step units which could be arranged in many formations. Frank E. Washburn Freund in the English Stage Year Book of 1914 wrote that the stage

> consisted merely of a platform divided into three parts and connected by flights of steps, which lent themselves splendidly to effective groupings and processions. On this platform simple pieces of furniture necessary to the action were placed, such as a table, a seat. . . . All realistic decoration was thus avoided, and even the surroundings were merely indicated; for example, the impression of a wood was suggested by long stripes, the vertical lines of which created in the mind of

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[83]Macgowan, op. cit., pp. 190-191.

[84]"Theatre Arts Bookshelf," Theatre Arts Magazine, VI (April, 1922), 175.

> the audience an impression of trees, and turned their thoughts to the right rhythm. Thus the imagination of the spectator--whose bodily eye sees only a few simple forms--is stimulated to do some of the work itself, and the word of the poet reigns supreme. It is helped in this work by the lighting, which is made to increase and decrease in accordance with the ebb and flow of the poem. It might be said, therefore, that in this theatre the audience is, in a sense, indeed a part and parcel of the play, and yet, in another sense, outside it. . . . With their experiments the Hellerau directors aim at making their theatre supersede the modern stage in its present state of development. . . .

Freund mentioned that particularly successful productions were Gluck's Orpheus and Eurydice and Paul Claudel's Annunciation, both performed as a part of the Hellerau Festival of 1913. Another notable effort was the June Festival, a patriotic pageant performed as a eurhythmic spectacle at Geneva in 1914.[85]

The settings and mode of staging for the Dalcroze productions were closely in line with Appia's ultimate theories as expressed in his later works. At the Milan International Theatre Exposition of 1923, years after his collaboration with Dalcroze, Appia wrote of his ideal theatre:

> . . . the lighting will fall exclusively from above in order to set off clearly the forms of the bodies in motion and the plastic design of the setting. Never shall there be foot-lights! Experience has shown that it is advisable to soften and diffuse the light evenly by means of a muslin, tinged yellow-gold. The shifting of these practicable settings will take place in sight of the spectator; for here the curtain has no function, since we wish to demonstrate, not to conceal. The whole arrangement is the same as that of the Jaques-Dalcroze Institute.[86]

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[85]Frank E. Washburn Freund, "The Theatrical Year in Germany," The Stage Year Book (1914), p. 93.

[86]Appia, "Living Art or Still Life?," p. 43.

After reading such a statement by Appia, it is easy to see why Stadler wrote that "the spiritual father of the theatre at Hellerau was Appia, although Tessenow had been signed for the architecture and Salzmann for lighting."[87]

Mercier believed that the final development of Appia's theory dated from the time he met Dalcroze:

> It was an evolution toward an art, which . . . took the plastic, mobile living body both as object and as instrument. He applied himself to his new task with an ardor stimulated by an increasingly clear vision of his aim; and, in the end, he created an architectural style for the human body . . . that simplified lineal treatment of space which we know as his and which he himself considered the only one adapted to the living body used as a means of expression--but solely when that body is taken as the point of departure.[88]

Walter Rene Fuerst and Samuel J. Hume, writing in Twentieth Century Stage Decoration of 1928, stated that the eurhythmics of Jaques-Dalcroze was as influential on Appia's career as the music-drama of Wagner. They divided Appia's work into three periods: "the Wagnerian period, the Dalcroze period, and, finally, a period of synthesis which has as its goal the creation of what he will have us call . . . the living work of art." Pointing out that it was the visual reform of Wagnerian music-drama which formed the impetus for Appia's study, Fuerst and Hume wrote that Appia soon realized the importance played by the "arts of time" and the "arts of space":

> Poetry and music develop in time; painting, sculpture and architecture in space. So, since the art of the theatre is addressed to our eyes as well as to our ears, how is it

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[87]Stadler, op. cit., p. 438.

[88]Mercier, op. cit., p. 621.

> possible to reconcile in a harmonious unity these two opposing elements of time and space; elements which by themselves unfold on apparently different planes? Is there a term common to both? Can spatial form be a part of successive intervals of time, and can these intervals be expressed in terms of space? In space, duration is expressed by a succession of forms, that is, by movement. It is movement, mobility, which controls the arts and can cause them to converge in the art of the theatre. All of Appia's speculations have this same point of departure, although the solution of the problem which he proposed in his Wagnerian period differs from that which he finds under Dalcroze.[89]

According to these authors, Appia had set down two general principles before his collaboration with Dalcroze: "the plastic character or 'practicability' of the new stage decoration, and the collaboration of light in the creation of the visual spectacle."[90] His work at Hellerau and the impressions he received from his contact with eurhythmics "helped him to extend his theory and to give it that general form expressed in his work L'Oeuvre d'Art Vivant." While in his earlier works Appia had indicated that "the stage arrangement sufficed to form the tie between music and plastic form, it is now rhythm, the actor's body itself, the living body . . . that is called on to assume the principal role in a fusion of the arts." Moreover, Appia's observations of Dalcroze's classes led him to another important conclusion:

> . . . all forms other than bodily forms tend to be in opposition to the latter and never become one with them. It is

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[89] Fuerst and Hume, op. cit., pp. 24-25.

[90] Ibid., p. 25. For an interesting early comparison of Appia's contribution to scenic art with those of such artists as Granville-Barker, Leon Bakst, and Joseph Urban, see "Obscure Pioneer of the Newest Art of the Theatre," Current Opinion, LXI (August, 1916), 101-102.

> opposition offered to the body by space which makes it possible for space to share in the life of the body, and, reciprocally, it is the body's opposition which animates spatial forms. . . . Appia finds in weight and rigidity the primary conditions for the existence of what he calls living space. From them will spring the choice of lines and the form which the creation will take in space. Something of this is to be seen in the settings which he arranged for the performances at the Dalcroze school; settings in which, like a reflection from classic antiquity, there survive sobriety, purity of line, order and measure, all present in a rhythmic space and interpreted by the living body. This is what the art of Appia, under the influence of the art of Dalcroze, shows us.[91]

Fuerst and Hume believed that the experience with Dalcroze was not altogether beneficial for Appia's theory, because it "left so decisive an impression on Appia's mind that he has since been unable to conceive of a perfect art or of a complete stage spectacle under any other form." Such a restriction to a single form would, according to these authors, make art cease to be an art. Furthermore, they viewed Appia's conception of the theatre of the future as something of an impractical utopia:

> Starting with rhythm as a basis, Appia has envisaged an art of the future, the sole art which for him has value, and of this art he speaks in terms which are deeply moving. It is again from music that this living work of art will be born. The new being, we ourselves, will be marked by music. To incorporate sound and rhythm into our organism is the first step toward the living work of art. This new art implies a collaboration; living art is social; it is in an absolute way social art. Not that the fine arts are placed at the disposition of every one, but that everyone must lift himself to the level of the new art, an art resulting from the collective discipline of the body. . . . This dream in which the speculations of Appia seem to have ended appears to reproduce in a more general way the life in Hellerau. We cannot help being a little sceptical. . . .[92]

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[91] Ibid., pp. 25-26.

[92] Ibid., pp. 28-29.

A comparison of Appia's drawings and designs prior to 1906 with those after that year reveal increasing simplification, beginning with what Appia himself called the "romanticism"[93] of 1892 and ending with the geometrical line drawings of 1927. An excellent example of the influence of the Dalcroze period has been found by H. Darkes Albright in the comparison between the 1892 designs for The Valkyrie and a 1924 treatment of the same setting:

> In the latter we see the same general proportions and overall effect in the forms, and an almost identical distribution of space and mass in all directions. In the 1924 version, however, the angles have been sharpened and the steps and levels made distinct; the atmosphere is clearer and colder and harder, and the few details of trees showing in the earlier version have disappeared. . . .[94]

Fuerst and Hume noted the strong contrast between the same two designs. However, they differed from Albright in that they did not view the later design as progress:

> Not that we demand descriptive accessories--what is lacking is the envelope, the psychological atmosphere, the mood; in a word, the expression. Admitting that the new setting perhaps corresponds to a physical rhythm, it is nevertheless completely removed from the soul of the drama itself. This rhythmic art which now dominates the ideas of Appia may very well be a perfect art, but it appears as a form which cannot without danger be applied to all the other manifestations of art expressing side by side with it--and existing with as good a right as the art of rhythm itself.[95]

Many of Appia's designs dated from 1906 to 1920 were designated "rhythmic spaces" and were intended for Dalcroze's use

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[93] Appia, The Work of Living Art, p. 87.

[94] Albright, op. cit., p. 186.

[95] Fuerst and Hume, op. cit., p. 28.

in the teaching of his method.[96] According to Jean Mercier, the designs after Appia left Hellerau reveal that he was more convinced than ever that "the principal element of the production is the actor and not the setting; the acting of the actor and not the form and color of the scenery." The setting should be considered "only as the indispensable support of the action and as an acting area which can give full value to the action, to the living, moving human body."[97]

As early as 1914 Frank E. Washburn Freund noticed that Dalcroze and Appia "hope that the outcome of their endeavours will be a new style of acting."[98] Dalcroze expressed their criticism of the contemporary lyric actors when he wrote that their "absolute ignorance regarding plastic expression" was "a real profanation of scenic musical art." The eurhythmist deplored the fact that actors were allowed to move and gesture on the stage "without paying any attention to time," and he admonished them for failing to effectively realize the expression of the music.[99]

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[96]Appia, The Work of Living Art, pp. 112-115. These designs reveal simple, almost geometrical, forms, levels, ramps and steps; and they are excellent examples of the "suggestive simplification" for which Appia became famous. See Jessica Davis Van Wyck, "Designing Hamlet with Appia," Theatre Arts, IX (January, 1925), 17-31, for a thorough discussion of Appia's "intentional simplicity" with fourteen designs and selections from Appia's notes.

[97]Mercier, op. cit., p. 629.

[98]Freund, op. cit., p. 93.

[99]Jaques-Dalcroze, The Eurhythmics of Jaques-Dalcroze (1913), p. 24.

To Dalcroze this ignorance of plastic expression explained not only the failure of the individual actor whose actions were awkward but also the inadequate performance of a chorus who wandered on and off stage without moving rhythmically. Dalcroze saw the answer to the problem regarding the visible aspects of performance as a thorough training of the actor's "medium"--his body:

> Before dedicating one's body to the service of art, it should be deemed necessary to perfect its mechanism, to develop its capacities, and to correct its shortcomings. It is not enough that these capacities function intuitively, as is the case with many gifted individuals; it is necessary in addition that they should be exercisable consciously, and not depend on momentary nervous impulses. Again, it is essential that the nervous system itself should be trained and regulated so as to give the brain complete liberty of control over muscular movements. All movements of the body, its gait, gestures, and attitudes should be studied not only on a flat surface, such as the boards of a stage, but on different planes, on inclines of different degrees (where practicable), and on staircases, in such a way that the body may familiarise itself with space, its plastic manifestations adapting themselves to the material conditions dictated by the action, and eventually imposing on the painter a new conception and treatment of scenery. Finally the organism should become an instrument of musical resonance so vibrant and of such susceptibility as to be capable of spontaneously transposing into attitude and gestures all the aesthetic emotions provoked by sound rhythms.[100]

Jean Mercier wrote that "Appia had a clearly defined idea of the goal to be reached, of the style to be created; Jaques-Dalcroze had an adaptability, a marvelous intuition, an extraordinary gift of profiting by the slightest experience to develop and enrich his method."[101] One quality that characterized their

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[100]Jaques-Dalcroze, Rhythm, Music and Education, pp. 202-203.

[101]Mercier, op. cit., p. 620.

collaboration was the importance they gave to technique. According to Appia, progress in theatrical art could be made only with a firm technical foundation. "Technic can not err," he wrote, "its laws and their connections exceed our understanding; if we despise those laws, it is we who err."[102] Consequently, he believed that the actor should submit to a principle of order because its dictates were greater than his own personal desires. In The Work of Living Art (1921), considered by Appia himself, one year before his death in 1928, to be his most significant statement, he wrote:

> The human body, if it voluntarily accepts the modifications that music demands, assumes the rank of a means-of-expression in art; it forsakes its life of caprice and of accident so that it may express, under the control of music, some essential characteristic, some important idea, more clearly and fully than in normal life.
> . . . . . .
> Living time, then, will be the art of expressing an essential idea simultaneously in time and in space. Living time succeeds therein by making a succession of living forms of the human body and a succession of musical time-units mutually solidary.[103]

Appia realized, however, that the actor could not become a means of expression without the kind of rhythmic training which transfused the body with the elements of music. "Everybody knows that Jaques-Dalcroze has discovered the way to do this," Appia once wrote. "His body rhythm proceeds from within to without. . . ." As a result of rhythmic training "our body becomes a marvelous instrument of infinite resources."[104]

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[102]Appia, "The Future of Production," p. 658.

[103]Appia, The Work of Living Art, p. 24.

[104]Appia, "Living Art or Still Life?," p. 44.

The patriotic festival as produced by Dalcroze was a particularly interesting dramatic phenomenon for Appia. He explained that such a spectacle would "judiciously oscillate between historically precise Indication and Expression of its eternally human content without regard to any historical epoch."[105] Appia claimed that his collaboration with Dalcroze to produce such spectacles had resulted in "living art" and that "the eternal drama hidden beneath historical customs, events, and costumes" had been made visible and audible to the spectators:

> At Geneva, in July 1914, the first act of the June Festival--a grand patriotic spectacle, commemorating the entrance of Geneva into the Swiss Confederation, and composed and staged by Jaques-Dalcroze--presented an imposing and unprecedented example of this aesthetic phenomenon. It realized the simultaneity of the two principles. The spectator had simultaneously before his eyes, first, animated historical themes whose progression in itself formed a majestic dramatic action, and, second, their purely human Expression, stripped of all historic pomp, presenting a sacred commentary on--and a transfigured realization of--the events.[106]

That Dalcroze eurhythmics played a key role in Appia's ideal of "living art" was once again confirmed in 1923. Appia wrote a short essay, "Man Is the Measure of All Things," with the intention of using it as a preface to another book--a book he never wrote:

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[105]Appia, The Work of Living Art, p. 64. Dorothy Kaucher in "Adolphe Appia's Theories of Production," Quarterly Journal of Speech, XIV (June, 1928), 416, reports that Appia realized that there are some factors of every historical pageant--meaningful elements rather than expressional ones--which the hierarchial elements (music, the body, space and light) could not communicate to the audience.

[106]Ibid., pp. 64-65.

> The human body, living and moving, will be the medium by which we shall rescue the art work from its age-old immobility.
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> . . . . . .
>
> We must distinguish between any movement and movement become work of art.
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> . . . . . .
>
> Rhythm is the sole means of "modification." Rhythm is the hyphen which joins time to space.
>
> . . . . . .
>
> Music is the miraculous creation of our most intimate and apparently most expressible being. The work of living art, which issues from music, can result only from a radiation from inside to outside, which confirms our educational principles.[107]

By "our educational principles" Appia referred to those devised through his collaboration with Dalcroze. "In our time," he wrote, "the Eurhythmics of Jaques-Dalcroze is the only discipline which takes this mysterious road. Its beauty is a result, never an end." He believed that eurhythmics provided the technical means to reach his goal of living art. "That is its supreme guarantee." The application of eurhythmics would result in a revolution in the theatrical art:

> The body, at the behest of music, commands and orders space. Little it cares for age-old conventions, for deep-rooted customs--all must be cut to its measure, all must adopt its pattern. Is not man the measure of all things?[108]

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[107] Ibid., pp. 126-128.

[108] Ibid., pp. 128-130.

CHAPTER III

EURHYTHMICS FOR THE ACTOR

Adolphe Appia's concept of "living art," with its characteristic music and mime, involved substantial changes in the nature of the actor's art, changes which even approached those innovations proposed by Gordon Craig in his controversial discussion of the "uber-marionette." While Appia hoped that the actor's body could become a depersonalized instrument,[1] Craig suggested replacing the actor with an inanimate figure incapable of destroying the unity of production with "emotional outpourings" and "swaggering personality." "Do away with the actor," promised the Englishman, "and you do away with the means by which a debased stage-realism is produced and flourishes."[2] Appia and Craig were critical of the purely literary basis of acting represented on the modern stage. "Our dramatic authors are writers of words," complained Appia. "The theatre has become intellectualized. Today the body is nothing but the bearer and representative of a

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[1]Adolphe Appia, Music and the Art of the Theatre, trans. Robert W. Corrigan and Mary Douglas Dirks ("Books of the Theatre Series," No. 3; Coral Gables, Fla.: University of Miami Press, 1962), pp. 40-41.

[2]Gordon Craig, On the Art of the Theatre (Boston: Small, Maynard, 1925), pp. 87, 81.

literary text. . . ."[3] Craig likewise denied that "the written play is of any deep and lasting value to the Art of the Theatre . . .," and he called for the theatre to resign its role as a mere handmaiden of literature.[4]

Huntly Carter noted that actors were naturally concerned, and often puzzled over the movement away from realism, and some of them were determined to save the spoken word at all cost.[5] Rita Matthias believed that the depersonalization of the actor was not practical "because we need the actor's personality,--just as we need that of the musician to interpret a musical composition."[6] Claude King, in 1922, admitted confusion over the whole trend toward the "theatric":

> In all that has been written and said about the new movement in the theatre, I find so much about decor and lighting and so little about acting, that I am almost reduced to feeling that the actor has no place in the revolution or evolution, if the term is a better one, that is undoubtedly taking place. And since it is upon the shoulders of the actor that the final burden has to be carried, I think it is now due to him to find out just what his position is, or is going to be.[7]

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[3]Adolphe Appia, The Work of Living Art, trans. H. D. Albright, and Man Is the Measure of All Things, trans. Barnard Hewitt ("Books of the Theatre Series," No. 2; Coral Gables, Fla.: University of Miami Press, 1960), pp. 50-52.

[4]Craig, op. cit., p. 21.

[5]Huntly Carter, "Depersonalizing the Instruments of the Drama," The Drama, V (August, 1915), 495.

[6]Rita Matthias, "A New Theory of Acting," The Forum, LXX (July, 1923), 1733.

[7]Claude King, "The Place of the Actor in 'The New Movement,'" Theatre Arts, VI (July, 1922), 200.

King could have found a possible answer to his question by reading the works of Emile Jaques-Dalcroze.

Before the application of eurhythmics to acting can be fully discussed, however, it is appropriate to review briefly its inventor's conception of the actor's art. To Dalcroze, profoundly influenced by Appia, acting, no less than light or the stage setting, was a formal or conventionalized art. He believed that the body of the actor should become an instrument, which the actor controlled just as effectively as light was controlled by the technician.[8] "Tout corps humain peut devenir libre, non seulement en raison des actions qu'il veut et peut accomplir, mais aussi de celles qu'il peut s'empêcher d'effectuer."[9] Appia had warned that without such control on the actor's part the first surge of light, the first introduction of a rhythmic factor, would destroy the unity of the performance.[10]

In Appia's ideal drama everything in the production had to be subservient to a higher principle than that by which it was directly actuated; that higher principle was the fundamental rhythm of the play, which expressed itself throughout the production in a single unbroken movement. Acting thus became

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[8]Emile Jaques-Dalcroze, Rhythm, Music and Education, trans. Harold F. Rubinstein (New York: Putnam, 1921), pp. 202-203.

[9]Emile Jaques-Dalcroze, La Musique et Nous (Geneve: Perret-Gentil, c1945), p. 273.

[10]Adolphe Appia, "The Future of Production," trans. Ralph Roeder, Theatre Arts, XVI (August, 1932), 649-666.

rhythm, subdivided among the actors and distributed into parts that combined to form a rhythmic continuity. This rhythmic continuity, extended in time and space, coordinated with the other factors of production and achieved Appia's "living art." As a part of this inclusive rhythm, the actor, even when he dominated the scene, remained in the broadest sense of the term a decorative element, a part of the mise en scène. As Appia saw this process, it was not subordination of the actor, but rather the strengthening of his powers by alliance with other rhythms. Consequently the entire production would be under the direction and control of the author-composer.[11]

Like Appia, Dalcroze regarded the actors of his day as being in desperate need of rhythmic training. An indication of this need was the flagrant imitation of the truly creative artists. Most actors were no more than mimics: "Ils parlent avec la voix de Michel Simon, gesticulent comme Jules Berri, froncent les sourcils et hurlent comme Raimu et ferment un oeil comme Wallace Berry, tandis que ces dames se font un point d'honneur de nasiller comme Mistinguett et de lever une épaule plus haute que l'autre comme Greta Garbo."[12] "If we now examine . . . productions of the modern theatre," Dalcroze wrote in 1910, "we shall find ourselves forced to admit that the . . . union of musical and plastic

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[11]Appia, The Work of Living Art, pp. 7-8, 64, 24.

[12]Emile Jaques-Dalcroze, Souvenirs; notes et critiques (Neuchâtel: Victor Attinger, 1942), p. 159.

elements has not yet been effected." Later he concluded that "every work of art that conforms only to the idiosyncracies of the individual is a-rhythmic, for the rhythm of art and of life demand the fusion of all traits of character and temperament." He defined "a-rhythmic," a term he used to describe most of the performers that he had personally observed, in the following manner:

> To be a-rhythmic is to be incapable of following a movement in the exact time required for its normal execution; to hurry it here or delay it there instead of keeping it at a uniform pace, not to know how to accelerate it when acceleration is necessary, or to draw it out when protraction is necessary; to make it rough and jerky instead of smooth and continuous, and vice-versa; to commence or finish too late or too soon; not to be able to link a movement of one sort on to a movement of another sort--a slow to a quick, a flexible to a rigid, a vigorous to a gentle, movement; to be incapable of executing simultaneously two or more conflicting movements nor to know how to shade a movement, that is to execute it in an imperceptible gradation from piano to forte, and vice versa, or to accentuate it metrically or pathetically at the points fixed by the requisites of the musical shape or emotion.[13]

Dalcroze noted certain very specific characteristics of an a-rhythmic performer. He might conceive rhythms well but find expressing them difficult. He might be able to express rhythms easily with some of his limbs but have difficulty in their expression with others. While some performers had mastered vocal rhythms completely, they could not execute them with the body (or vice versa). Individuals frequently could execute rhythms with

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[13]Jaques-Dalcroze, Rhythm, Music and Education, pp. 200, 311, 263-294.

any single organ of the body but could not combine the organs of the body (arms and legs, arms and voice, voice and legs, and so forth) in a recognizable rhythmic pattern. Some individuals found it difficult to understand, distinguish and execute new rhythms, while others could begin a rhythm correctly but could not continue it for a long period of time. In an essay entitled "Rhythm, Time and Temperament" (1919), Dalcroze named other specific characteristics of a-rhythmia:

> Difficulty in accustoming limbs to certain automatisms [certain strictly controlled movements]
>
> Difficulty in interrupting automatisms, whether acquired with ease or difficulty.
>
> Difficulty in retaining the mental impression of a rhythm without continual recourse to physical sensations.
>
> Ease in acquiring automatisms in certain limbs, difficulty in combining them with automatisms in other limbs.
>
> Ease in imagining and then executing rhythms, difficulty in executing rhythms given by another, or vice versa.
>
> Ease in distinguishing and executing the most complex rhythms, difficulty in distinguishing the most simple poly-rhythm.
>
> Ease in executing rhythms in a certain movement, difficulty in varying their speed.
>
> Ease in executing a rhythm without dynamic shading, difficulty in introducing in any kind of emotional accentuation of nuance without modifying the form.
>
> Ease in shading a rhythm, but at the sacrifice of metrical accuracy, etc.

Dalcroze realized that problems of rhythm arose from a variety of causes. Among them he listed muscular weakness, stiffness or hyper-sensitiveness; deficiency of nerve tone or

nervous disharmony; "intrusion of critical faculties, producing continual intellectual resistance"; "lack of concentration"; "deficiency of cerebral memory"; "lack of will-power"; "lack of flexibility in analyzing"; "deficiency of muscular memory"; "excessive energy"; "deficiency of resolution"; too much self-confidence; or too little self-confidence.[14] However, he believed that all such causes could be grouped into three major categories:

1. The brain's inability to issue messages promptly enough to the muscles which were intended to execute the movement;
2. The neurological system's inability to transmit the message properly;
3. The muscles' inability to perform the task accurately.

Although most performers possessed perfectly sound muscles and nervous systems, Dalcroze thought that their work on the stage revealed a lack of harmony and coordination because the registration in their brains of rhythmic images was impeded by insufficient training in rhythm. The object of his method, he explained, was "to regulate the natural rhythms of the body and, by their automatisation, to create definite rhythmic images in the brain."[15]

For Dalcroze, eurhythmics was as important for actors as it was for musicians, because he did not conceive of separate forms

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[14] Ibid., pp. 324-326.

[15] Ibid., pp. 264-265.

of rhythm for music, movement, gesture, and speech. There was only one rhythm, and, while it was best developed through music, its "impression" on the body through musical sources would inevitably lead to "expression" in movement and speech:

> *Un rythme ne s'extériorise extérieurment que pour réaliser* un état intérieur. Un etat interieur a besoin de mouvement pour se manifester entièrement. La Rythmique est l'art de rechercher et d'orienter les mouvements nécessaires et de supprimer les interventions inutiles.[16]

He wrote that "musical rhythms inevitably evoke some sort of motor image in the mind, and instinctive motor reactions in the body, of the hearer. . . ." Furthermore, "the vibrations perceived by the ear may be increased by the augmentation of the vibratory power of other corporal sources of resonance; for sounds are perceived by other parts of the human organism besides the ear."[17]

It is impossible to overstress the importance that Dalcroze placed on freeing the performer's "natural rhythm," which he defined as "the spontaneous motor expansion of his temperament." Rhythm was to Dalcroze the vital principle governing the actions of the universe as well as all functions of the body. He made a special point of distinguishing between rhythm and meter--two terms he believed to be hopelessly confused in the minds of most people:

> Le fait, par exemple, de faire faire des exercices corporels en mesure constitue sans doute une excellente éducation du

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[16]Jaques-Dalcroze, La Musique et nous, p. 255.

[17]Jaques-Dalcroze, Rhythm, Music and Education, pp. 321-322.

> sens de la précision, de l'ordre et de la discipline, mais la mesure n'est pas le rythme. Celui-ci est toujours le produit d'une expansion spontanée et quand il s'allie à la mesure il introduit la diversité dans l'unité, tandis que le rôle de la mesure est de mettre l'unité dans la diversité.
>
> Le rythme est individuel, la mesure est disciplinaire.[18]

Although Dalcroze agreed that meter was a part of rhythm, he denied that the two terms were synonymous. While meter was "an intellectual expedient" which mechanically regulated the order and combination of "vital elements," the force of rhythm "assures the integrity of the essential principles of life." Dalcroze defined rhythm as "symmetry" of movement, and meter as the mere "measurement" of movement. Rhythm depended on intuition and dealt with unequal intervals of time, while meter involved mere ratiocination and measured regular intervals. Dalcroze clearly explained this distinction through analogy:

> A machine, however perfectly regulated, is devoid of rhythm being controlled by time. To regulate the movements effected by a manual labourer in the exercise of his calling, is by no means to assure the rhythm of his activity. The handwriting of a copyist conveys the impression of mechanical and impersonal regularity. That of a writer, giving rein to his inspiration, records, on the other hand, the rhythm of his temperament. Versification is only the metrical side of poesy. The rhythmics of poesy depends on the underlying thought, impulse, and non-reasoning qualities. Natural dancing may be duly measured, without revealing the impulsive spirit, the physical and moral phantasy--that is, the rhythm--of the dancer. The submission of our breathing to discipline and regularity of time would lead to the suppression of every instinctive emotion and the disorganization of vital rhythm.[19]

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[18]Jaques-Dalcroze, Souvenirs; notes et critiques, p. 114.

[19]Jaques-Dalcroze, Rhythm, Music and Education, pp. 326, 311, 314, 312-313.

Eurhythmics was based on the assumption that "all rhythmic elements in music were originally formed after the rhythms of the human body." Through the years the types and combinations of musical rhythms were, however, varied and multiplied until the muscular origins of rhythm were eventually forgotten. While every human being has musical rhythm in him, he is not always trained to express it. In a 1919 essay entitled "Eurhythmics and Moving Plastic" Dalcroze outlined the relationships between sound and muscular rhythms, or, to borrow Appia's terminology, between movements in time and movements in space. He included with his discussion a table comparing the elements common to music and movement:

Music	Moving Plastic
Pitch	Position and direction of gestures in space
Intensity of sound	Muscular dynamics
Timbre	Diversity in corporal forms (the sexes)
Duration	Duration
Time	Time
Rhythm	Rhythm
Rests	Pauses
Melody	Continuous succession of isolated movements
Counterpoint	Opposition of movements
Chords	Arresting of associated gestures (or gestures in group)

Harmonic successions	Succession of associated movements (or of gestures in groups)
Phrasing	Phrasing
Construction (form)	Distribution of movements in space and time
Orchestration (vide timbre)	Opposition and combination of divers corporal forms (the sexes)[20]

In the Dalcroze system a number of specific studies were viewed as indispensable for the restoration of "living or moving plastic," the creation of "new habits of motion," and the insurance of "the life and beauty of body movements." These studies were outlined and illustrated in Dalcroze's "Technique of Moving Plastic," written in 1922. Here is, so to speak, the course work for the actor who would master the control of space:

1. The study of the means of passing from the state of complete muscular relaxation (recumbent posture) to the various stages of raising the body erect: kneeling, upright position, first without and then with vertical extension of the arms.

2. The study, when standing, of the effects of breathing on the different parts of the organism, both from the dynamic and from the spatial point of view; the study also of the relations between the effect of breathing on the expansion and contraction of the limbs in the vocal emission of sound, whether spoken or sung.

3. The study of balance in the upright posture; the points of departure of orientation in the surrounding space, through relaxation of some particular muscular group; contrasts in weight between differently arranged limbs.

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[20] Ibid., pp. 261-262.

4. The study of the relations, in the upright posture, between the body and the various divisions of space of which it is the centre. The establishment of distance from centre to periphery. The gradation of space in horizontal, vertical and oblique lines. The study of curves. The study of the relations between the amplitude of gestures and the time they take to trace straight or curved lines. (See Figure 4)

5. The study of the various means of transferring the centre of gravity of the body to another point in space under the impulse of feeling, sensation or will. "Walking" regarded as a succession of divers states of balance, regulated by different intensities of muscular tension and different conditions of weight. The various encounters of the ground by foot, leg and foot, body and foot. The body studied in silhouette against walls, or columns, the different height and width of which produce different effects. The study of the several movements of continuous, measured or interrupted progression.

6. Various durations of measured or continuous steps.

7. Various lengths of step and their relations to dynamics and to duration.

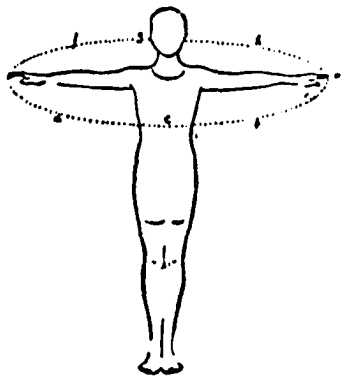
8. The embellishments of progression: running, leaping, skipping, hopping, the alternations of staccato, legato, pizzicato, portando, glissando, etc. (See Figure 5)

9. Various means of halting in walking, running, leaping, with successions and alternations of these.

10. The study of starting-points in gesture, according as they depend on the displacement of balance of the entire body or on a muscular displacement in some other part of the body or are occasioned by a breathing effect. Differentiation between the gesture caused by yielding to weight and that caused by will to evade weight.

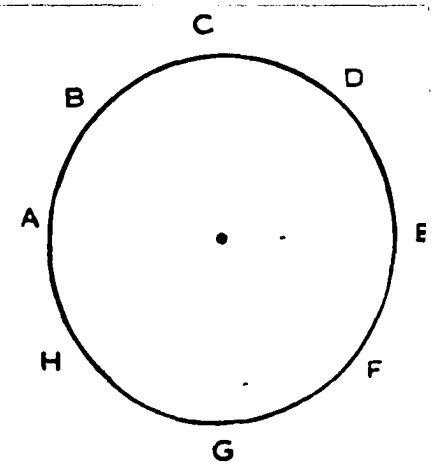
11. The study of the muscular resistances and oppositions regulating the relations between the gestures of one arm and those of the other or of movements of limbs, shoulders, or bust.

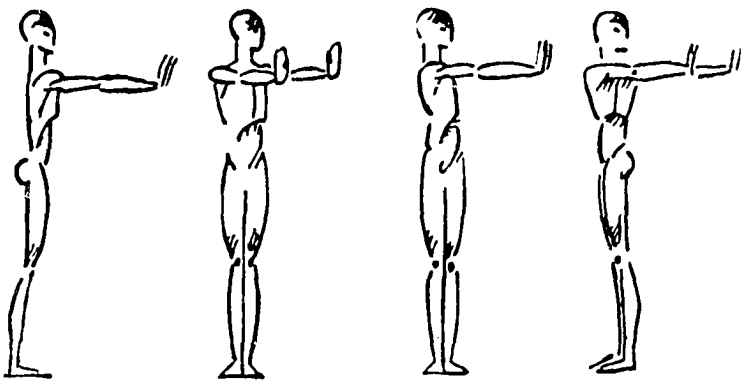
12. The influence of bodily attitudes on the material resistances of stage scenery. The collaboration of lines of the body with the lines of partitions, columns, stairs and inclined planes which are made living by contrast.



These divide the circular space, in the centre of which stands the human body.

This division is applicable to simple steps, gestures of the arm, springs and lunges.





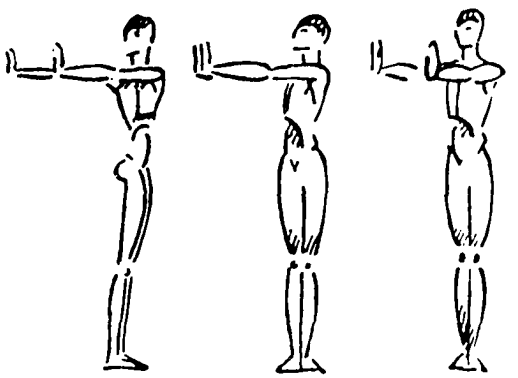


Figure 4: The Eight Horizontal Directions.*

*Jaques-Dalcroze, Rhythmic Movement, p. 10.

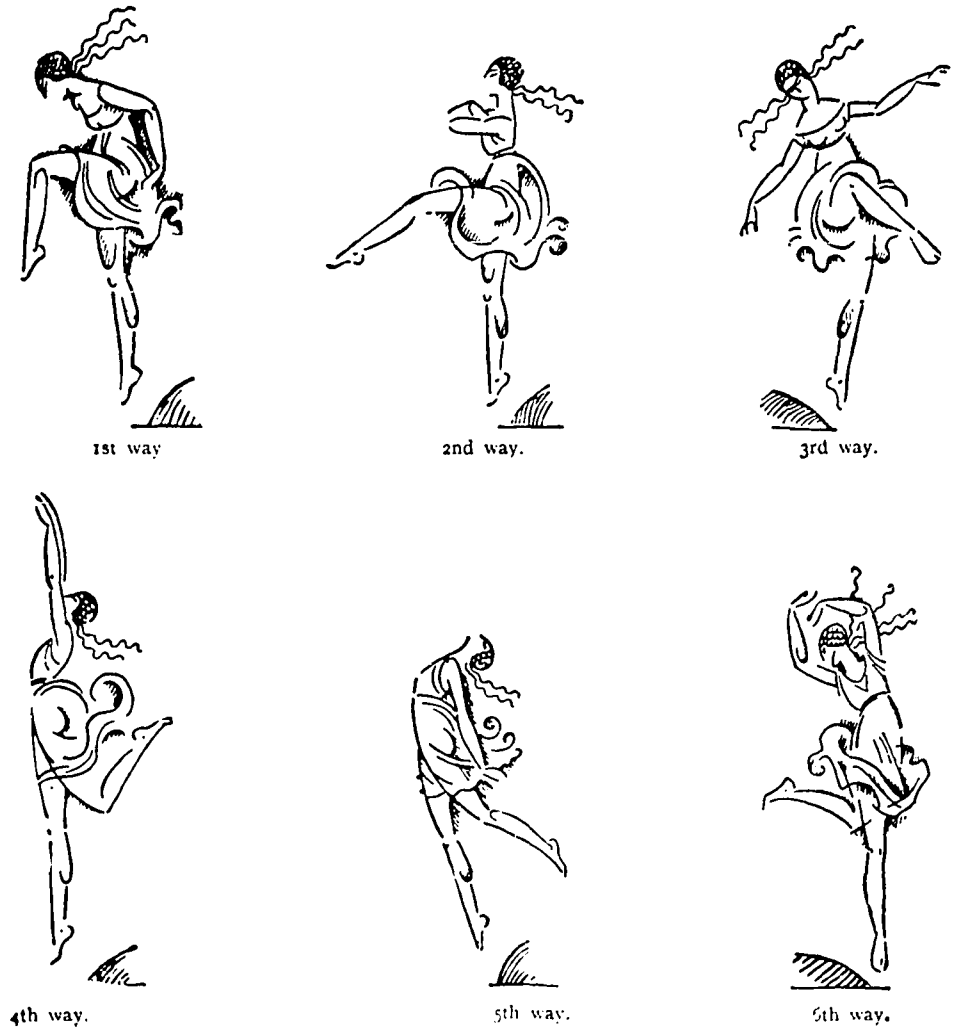


Figure 5--Six Different Ways of Skipping.*

*Jaques-Dalcroze, Rhythmic Movement, p. 36.

13. Relations between gesture and walking; their alternation, oppositions, contrasts, agreement and counterpoint. Dissociation and harmonisation of the various motor manifestations of the organism.

14. Relations of the voice (speaking or singing) with walking and gesture.

15. Repetitions of all the above exercises in every degree of energy or duration, one or more limbs twice or thrice as fast or slow. Association and dissociation of durations or dynamisms.

16. The study of the relations between two associated human bodies, harmonisation of their gestures or gait. The repose of one individual set against the activity of the other, the opposition of two like or unlike activities both in displacements and in dynamisms at any particular speed.

17. The study of the relations between associated individuals forming a group, and of the relations between several groupings of individuals, from the threefold point of view: division of space, dynamic co-operation and antagonism, gradation of duration.

In carrying out these studies Dalcroze attempted to employ the whole psychophysical organism of the student; muscular experience in rhythmical patterns was taught in connection with visual as well as auditory accompaniment. Some of the exercises were extremely complex. For example, Dalcroze taught "plastic counterpoint" in which the arms, legs, and body were trained to perform independent rhythms in opposition to one another. In this exercise the basic time was usually beaten by the arms, while the legs and body expressed time-values or the duration of notes. Thus one step, or spatial progression, was allowed for each note in the musical accompaniment, but at the same time the value of this note was analyzed and expressed by a variety of movements,

such as knee-bends and bodily gestures, without progression. In the more complicated patterns, a student was instructed to beat two different times simultaneously with the two arms, such as 3/4 and 4/4, while his legs executed a progressive movement five steps to the measure.[21]

Such studies, according to some of Dalcroze's followers, had a highly practical application for all actors. Dr. Ernst T. Ferand, director of the Hellerau-Laxenburg College of Eurhythmics in Vienna, wrote that the actor's two means of expression are speech and movement. Since the element common to both speech and movement is rhythm, a training in eurhythmics would allow the actor to develop fully his powers of "expression, characterization, and interpretation." Ferand saw a close relationship between the actor's art and those of the singer and dancer. Although the actor did not actually enter "the fields of abstract, stylized tonal or bodily movement--musical melody and dance--the actor, nevertheless, touches at the boundaries of those neighboring arts. . . ." Furthermore, eurhythmics, by giving bodily control, would enable the actor to follow the instructions of the director

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[21]Emile Jaques-Dalcroze, Eurhythmics, Art and Education, trans. Frederick Rothwell (New York: A. S. Barnes, 1935), pp. 18-28. Dalcroze gave the following definition of "plastic" in La Musique et Nous, p. 104: "Techniquement, on appelle "plastique" ce qui peut être façonné avec les doights, ce qui peut être modelé. Pris dans son sens le plus général, l'expression de plastique s'applique à tout ce qui--pensée ou objets--revêt une forme souple qui n'altère pas les contours, mais au contraire les révelè."

more precisely and would help him to master "the conflicting psychic and physical forces, movements and rhythms of a play."[22]

Jo Pennington demonstrated the advantages of eurhythmic training for actors through the use of three specific examples:

> If a character in a play, for instance, were required to cross the stage and at a certain point collide with another one, the exact point of collision might be determined by having one actor walk in quarter notes and the other in eighth notes. If this were done always in the same way, the two would always collide at exactly the same point and, if their steps were regulated so that one performer's grew in intensity and speed (accelerando and crescendo) while the other's did just the opposite (ritardando and dimenuendo), so they would always collide with the same force. If the action were designed, as it probably would be, for comic effect, it would certainly be helpful if the actors knew just how they achieved the effect and how to reproduce it whenever necessary.

A single performer on the stage would, in Pennington's view, also benefit from eurhythmics:

> An actress must cross the stage and as she does so, express a growing tension of emotion that culminates at a given point. She might enter at a normal gait, take a few steps twice as quickly, then twice as quickly again and so on without covering more ground when taking six or eight times as many steps as when she entered. In the small space allotted to her she might thus, by her movements, express the emotional climax in such a way that she could at any time exactly repeat the effect.

Finally, eurhythmic training would also aid actors in the delivery of their spoken lines: "A dialogue between two actors, the one of whom must interrupt the other at certain points, would gain immensely in strength if the actors first walked the rhythm of

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[22]Ernst T. Ferand, "Rhythmic Movement in the Actor's Art," Producing the Play, by John Gassner (New York: Dryden Press, 1941), pp. 163-169.

their respective speeches in counterpoint so that they would feel, nervously and muscularly, the opposition of the two rhythms."[23]

In short, under the Dalcroze system, the performer would be given a quantity of musical notes; every movement he made would be equivalent to a note of music, and, given the right note, there would be a harmonious effect between dialogue and action, between one character and another. However, Dalcroze was always conscious of the criticism of those who judged his system on its external features alone:

> All these studies . . . are no more than the beginnings of the physical technique necessary for a perfect plastic artist. They appeal only to the intellect and the will. The acquisition of all the plastic, dynamic and agogic qualities indispensable to rhythmist or dancer, actor or mime, will make him only an adapter, a transposer, an automaton, unless these technical qualities are controlled by a wealth of fancy, a supple, elastic temperament, a generous spontaneity of feeling, and an artistic, responsive nature.

He believed that eurhythmics was actually a preparation for acting, that if the actor were trained to "realize" notes with the aid of music, soon he would be able to realize them automatically without its help. Thus, he would acquire spontaneous rhythm and would exhibit none of the mechanical, meaningless actions so common on the stage. Dalcroze concluded:

> All plastic education should aim especially at the arousing of natural instincts, spontaneity, individual conceptions. The final culmination of studies in moving plastic is certainly the direct expression of aesthetic feelings and emotions

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[23]Jo Pennington, The Importance of Being Rhythmic (New York: Putnam, 1925), pp. 106-107.

> without the aid of music or even of speech. 'Silent' plastic, however, requires wonderful technique gained through an experience that stretches beyond a single human existence.[24]

The student who mastered his system would not merely possess a number of physical and mental rhythmic reflexes. To be rhythmic, wrote Dalcroze, "c'est savoir et pouvoir passer avec souplesse et sans peine d'un acte à un acte suivant, d'une pensée à une autre."[25]

Elsa Findlay, a Dalcroze student who became head of the Elsa Findlay School of Rhythm in New York, wrote an article for Theatre Arts in which she outlined the significance of eurhythmics for acting. Miss Findlay quoted Sarah Bernhardt as saying, "Perfection in dramatic art can only be attained through a proper understanding and practice of rhythm." Then the eurhythmist went on to decry the outrage that the average performer of her day was not trained in the method of Dalcroze, "the world's greatest exponent of rhythm."

> Actors in general know too little about rhythm. One reason why there are so many failures among them is because they do not understand that their bodies should be as plastic and responsive as their voices. Sudden failure often comes to an actor when he finds he cannot count upon his emotion to carry a situation, and his untrained body fails to back him up and give him support. No actor . . . can depend upon inspiration; that is why he acquires a technique. But technique is incomplete if his body is untrained.

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[24]Jaques-Dalcroze, Eurhythmics, Art and Education, pp. 28-29.

[25]Jaques-Dalcroze, La Musique et Nous, p. 254.

The first step for an actor in approaching his art, according to that Dalcroze follower, was to "understand his own body and its limitations." Then he should consider "what he will demand of his body." Miss Findlay theorized, on the basis of her knowledge of the Dalcroze system, that the theatrical art is made up of three distinct elements which may be profoundly affected by eurhythmics: the rhythmic, the dynamic, and the decorative. "The ability to combine all these elements harmoniously and through them to adapt the emotional, mental and physical body to any situation is what we call technique," she wrote.

Echoing Dalcroze throughout, Miss Findlay claimed that the most effective way to become conscious of the rhythmic element of dramatic production was through music:

> In a very short time the actor will realize how imtimately music and speech are related. . . . stress in music corresponds to accent on an important word or syllable, and, unless the body can follow the accent, there will be a like disharmony between the vocal and dramatic interpretation and its physical expression. The laws of accented and unaccented beats in music and speech are identical, and it would be arhythmic to stress a word or make a gesture on an unaccented beat except for an unusual dramatic reason. Take syncopation, for instance--the phenomenon of a displaced accent. It is exceedingly dramatic and can take many forms, the most obvious being where an effort is made on the strong beat and released on the weak one. Musical elements such as a counterpoint and polyrhythm, where two or more elements are in combination or opposition, find their equivalents in group and crowd work in acting.

Miss Findlay blamed much of the failure in the theatre on the fact that it is more difficult to perceive rhythm through the visual sense than through the auditory sense. Moreover, there is extreme difficulty in carrying out a particular rhythm while, at the same

time, "other conflicting rhythms are in evidence." The answer to these and other related difficulties was, in her opinion, careful rhythmic training for the actor.

A second element of movement essential to the dramatic art was the dynamic, which Miss Findlay defined as "the ability to control and use in the right proportion varying degrees of muscular energy for the purpose of expression without unnecessary gesture or expenditure of energy." Like Dalcroze, she regarded the crescendo, "the gradual building up of energy in terms of tone quality," as the musical counterpoint of the dramatic climax: "In movement, it takes the form of a gradual accumulation of muscular energy." The opposite of dynamism is mechanism, which Miss Findlay defined as "the repetition of any single quality, whether in terms of sound or movement." Such a repetition would, according to that teacher, "kill" a work of dramatic art by proving "monotonous and without color." She used as a specific example of this principle the tom-tom in The Emperor Jones, which could have lessened the power of the play had it been handled mechanically. But, on the contrary, it demonstrated dynamism by following "the rhythmic development of the play and the gradually increasing tempo as the drama drew to its tragic end." Thus, the sound effect, through rhythm, added to the cumulative force of the drama.[26]

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[26]Elsa Findlay, "Rhythmic Practice," Theatre Arts, XI (September, 1927), 710-713.

The emphasis in the Dalcroze method was always on technique. Dalcroze himself summed up the significance of his system for the actor's art when he wrote: "It is not enough that the capacities of the actor function intuitively as is the case with many gifted individuals. . . . they should be exercisable consciously and not depend on momentary nervous impulses."[27] Therefore, for Dalcroze and his followers, technique in movement was much more than mere suppleness and flexibility: each movement by the actor had to be so consciously conceived and so consciously carried out that it would appear unconscious to the spectators. In her discussion of the decorative function of rhythm, Miss Findlay stressed this conscious control. She wrote that the actor must be aware at all times of the designs which his body is creating, both by itself and in relation to the other actors and to the space surrounding him.

> Roughly speaking, lines [of the body] can be divided into three groups: straight, curved and broken. Let the actor practise the use of his body, or "instrument," for abstract decorative purposes. . . . Before dedicating one's body to the service of art, it is necessary to perfect its mechanism, and rhythm is the key to this perfection. The actor who has a finely tuned, rhythmic body will have a perfect instrument for the expression of his art.

Miss Findlay believed that eurhythmics would lead to an increase in the "pantomime vocabulary" of the actor so that he would not be forced to use the same hackneyed gestures in

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[27] Jaques-Dalcroze, Rhythm, Music and Education, p. 202.

expressing emotion as so many had done before him. She explained that the only way to gain this enlarged "vocabulary" was through experimentation in conscious control:

> If the actor is interested in experimenting, he will think of himself in terms of lines and moving in a definite space, instead of continually trying to relate gesture to emotion--then he will find how unlimited are the possibilities of his body pantomime. . . . He will find at once that he has enlarged his vocabulary, and he will discover the relationship between the lines and their very evident expression.

The greatest advantage such fluency of movement would have for the actor, in Miss Findlay's opinion, was that it would allow him to adjust his body to all types of plays, "the classic, the modern, the symbolic, and the expressionistic with equal ease and facility."[28]

Colin Clements, writing in a 1926 article for The Drama, had a much broader view of the effect of rhythmic training for the actor; he believed that such training was the means to a whole new form of acting, "a form which will suit our theatre as well as the 'classical manner' fitted the theatres of Racine and Corneille, of Shakespeare and Sheridan." This "classical manner" had, in Clements' view, degenerated into rant and was completely inadequate for modern apronless and electrically lighted stages. However, that author believed that the old school of acting with its "wide-sweeping gesture, the flow of words, the dramatic pause and quick intake of breath" demonstrated a quality that the theatre of his

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[28]Findlay, op. cit., pp. 713-714.

day lacked--style. Complaining that modern realism ("photographic and phonographic records of action and conversation") had no style of its own, Clements asserted that style is exactly what acting in the classical manner did have: "It made an actor an artist rather than a copyist." Clements concluded that, since the actor was the instrument through which dramatic effect was accomplished in the theatre, "it is only natural that we look to the player rather than the play for what is lacking in our theatre of today."

Having established to his own satisfaction the need for "style" in modern acting, Clements tried to predict what form the new style would take. He asserted that the form would, first of all, be based on perfect command of its instrument (the body of the actor). The form would "emanate from a body so perfectly coordinated that it responds instantly to the actor's brain." Writing like a true Dalcroze disciple, Clements proposed that the actor in the modern theatre "must turn to the foundation of all the arts, the very foundation of life itself: rhythm; it is by rhythm that the body, merely an instrument of the brain, will become subservient to the imagination." The Dalcroze system seemed to Clements to be the most effective practical means of arriving at a style for the modern actor:

> . . . I have watched and studied a number of classes in Dalcroze Eurhythmics. I have seen bodies, wooden and uncontrolled, come out of those classes completely in accord with an obedience of the minds which commanded them. To the lay onlooker these classes resemble a group of well proportioned and beautifully set-up young men and women, with limbs

> uncovered and torsos free, doing gymnastic exercises. He soon realizes, however, that the students are doing more than mere gymnastic stunts and that the teacher is more than a mere instructor. The teacher is inspired. His students are making poetry and drama. They are putting light and shade, line and color into their physical exercises. The rhythmic movements of their bodies become the plastic expression of thought. It is the business of the teacher to train each student-actor's body until it answers instantly every command of that body's brain and becomes the utter slave of that brain's imagination.

After this glowing account of classes in Dalcroze eurhythmics, Clements made a direct application of the system to the future of the actor's art:

> When the actor of today has finally learned, through rhythm, to make his body the perfect instrument of his imagination, and when that imagination in turn is so directed that it becomes one with the imagination of the playwright, the actor's body becomes the willing instrument of the play he is interpreting. A new school of acting will result . . . which will interpret plays as they are written today for today's theatre.[29]

The noted English producer Granville-Barker was impressed by the possibilities of eurhythmic training for actors. In his description of "The School of the Only Possible Theatre" he wrote that educators should not attempt to teach acting. He recommended the restriction of studies for young actors to the general subjects of voice production, elocution, oratory, dialectic, eurhythmics, music, and to the more particular studies of dramatic literature, theatre history, dancing, fencing, and costume. Such a plan would, in his opinion, "keep the school a heterogeneous

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[29]Colin Campbell Clements, "Rhythm in Acting," The Drama, XVI (January, 1926), 132.

body of young men and women, more interesting, more competent as a body."[30] Granville-Barker subsequently addressed the Dalcroze Society of Great Britain and Ireland and expressed his opinion about the value of eurhythmics for acting:

> I think there are, so to speak, three circles of application of eurhythmics to this particular study. First there is its relationship to the actual practice of acting. I have no doubt whatever that M. Jaques-Dalcroze's system is a very great benefit indeed to people who are studying the dramatic art. For while you can learn all the component parts of acting, acting itself you cannot learn. Actors, for lack of training in the fundamentals of their art, are always trying to run before they can walk. They begin their training by learning parts and studying plays. But what should be the foundations of the art of acting? One of them without doubt is to gain that perfect physical or emotional poise which eurhythmics seems to give, that sense of rhythm in everything they do. Now to the second circle. It seems to me that the essentials of the art of acting are things which practically every single man or woman should study. They should be part of general education. There is a very great misconception that the art of acting consists in pretending to be something that you are not. But what acting really consists in is expressing through the medium of your own personality something which you have spiritually and emotionally absorbed. And now the third and outer-most circle. Is not this study of self-expression, of interpretation through the medium of one's personality, a necessary part of civilization itself? On the encouragement of the individual to develop himself to the highest pitch of self-expression, on that and on that only can we hopefully build a great democracy. That appears to me to be the great claim that eurhythmics has upon our attention as educators and learners ourselves. Its relation to the arts is in one sense incidental, but in a sense that the arts are but the expression of the spiritual vitality of the people,--the only sense I think in which it is profitable to consider them at all--the relation is fundamental.[31]

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[30]Harley Granville-Barker, "The School of the Only Possible Theatre, II," The Drama, X (June, 1920), 302.

[31]Harley Granville-Barker quoted in Pennington, op. cit., pp. 103-104.

"All theories of the theatre come down at the last to two," wrote Roy Mitchell. "One is the worn doctrine that the theatre is an elaboration of oratory . . . a handmaiden of literature. . . . The other is that the theatre is peculiarly the art of motion and that literature comes into the theatre only as a servant of motion." Dalcroze's theories of theatre naturally fell into the second category, described by Mitchell as "fertive" rather than "sterile," and designated "creation" rather than "mimicry." The types of movement discussed by Mitchell were four:

1. Movement from one place on the stage to another as required by the interaction of characters in the play;
2. "Axial movement" (best defined as posture) which is controlled by the individual actor's "turning, gathering the body for to-and-fro motion, . . . degree of erectness, starting, stopping, sitting, rising";
3. "Gesture proper," including especially facial expressions;
4. Invisible movement within the actor, sometimes called magnetism.

Regarding this last type of motion, Mitchell described the actor as a dynamo, "a vital coil spinning in a static field, converting latencies into dynamic energy." Mitchell finally concluded that the first three types of motion were "not facts in

themselves but symbols, and that the fourth is the only fact--the power the three must serve." He spoke of this essential "fact" as follows:

> Before ever there is outward movement the actor draws eyes to him by virtue of his inner motion. . . . The intensity with which he holds the spectator is measured exactly by the intensity with which he can project the divine energy into the specific thing he does. . . . When the actor must do two things at once, he can make his audience see only the one into which he has put the Presence, the pneuma which, when it is in the same house with the sharer, is the true genius of the theatre.[32]

Dalcroze would agree with the significance of this "divine energy" for the actor, but he was much more realistic in his analysis of "invisible motion." For Dalcroze this "divine energy" was rhythm, pure and simple. There was nothing mystical or hit-or-miss about the actor's art for the Swiss musician: "Human gesture and its orchestration," he wrote, "conform to elementary principles of nature, dynamic, rhythmic, and agogic." He believed that all actors had muscle, reason and volition; therefore, they were all equal before rhythm. "The essential is that our movements should be harmonised, and that our habitual motions should be refined; in short, that we should be artists." Through his system he believed it possible that muscular dynamics could make musical rhythms visible: "Gesture must define musical emotion and call up its image."[33]

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[32]Roy Mitchell, "Motion and the Actor," Theatre Arts, XIII (April, 1929), 299-301.

[33]Jaques-Dalcroze, Rhythm, Music and Education, pp. 207-209.

Dalcroze's doctrine of rhythm did not, however, stop with the individual actor; eurhythmics was intended for actor-groups as well. In an essay entitled "Rhythm and Gesture in Music Drama--and Criticism," Dalcroze summarized his method of giving group performers the necessary flexibility for adapting to the complex rhythms called into play by the dramatist. Here he distinguished between the responsibilities of a crowd in the spoken drama, where each individual acted independently, and the responsibilities of the chorus in the lyric drama. In the latter case the actors had to express the emotion of entire communities and required specialized instruction in group movement.

He wrote that the types of movements of the lyric chorus were two:

> The collective gesture of <u>action</u> may consist simply of a repetition by each member of the chorus of an individual movement prepared in advance or even in the merging of a number of individual gestures independent of each other. But where a <u>musical</u> gesture has to be made with the object of indicating a situation or creating an atmosphere, these individual gestures must be unified, each member of the chorus discarding his personality to subordinate himself to the whole.

Thus in the lyric drama the chorus performed a dual role: it not only supplemented the dramatic action but, as in the case of the Greek dramas, it also communicated the ideas of the dramatist or expressed the emotions of the spectators. Dalcroze believed that when its function was to assume an active role in the action of the play, its movements would be the gestures of action described above. However, when it seemed necessary for the chorus to assume

the role of the spokesman for the dramatist or the extension of the audience's reaction, its movements assumed the nature of pure plastic music.

The eurhythmist explained that in order to obtain a unity in collective gesture it was first necessary to comprehend the rules which maintain the harmony of individual gestures. "The crowd must be considered by the producer as an entity," he wrote, "a single individual with many limbs." Actors in a chorus, in his opinion, could never produce a proper dramatic effect if they acted independently of each other. "Forty persons each making a different gesture fail to convey the impression of a common emotion. Their gestures are lost in space." He suggested specific collective movements for the chorus which, he said, should be the result of several nearly imperceptible manifestations of "a fixed attitude imposed on all its participants."

> In order to convey the impression of a whole people raising its arms, the gesture of each isolated actor should carry on the gesture commenced by his neighbor and transmit it to a third, in pursuance of a continuous movement. Similarly where it is desired to manifest an impetuous tendency, a single step forward taken by each member of the chorus will by no means suggest the advance of a whole crowd. To accomplish this the rear members must remain stationary, other members taking a slight step, others again a longer and yet others more than one step forward in such a way that the whole space is occupied and, in consequence, the group is extended.

He further explained that intensity of effect, the "dynamic" element, was effected by contrast rather than by an increased muscular effort on the part of each member of the chorus. For example, crescendos were accomplished at Hellerau through the

contraction or extension of acting-groups, resulting in their occupying greater or lesser space: "Generally speaking," wrote Dalcroze, "dynamic effects are obtained only by modifications of space and emotive effects are obtained by interruptions of continuous symmetrical formations." An illustration of the latter was presented as a scene in which one chorus member rose out of a reclining group, producing a stronger impression than that of the entire chorus rising at once. Dalcroze believed that since every movement attained its maximum intensity through opposition to other movements, the choreographer should work for carefully contrived contrast gestures for the acting-groups:

> Thus polyrhythm ought to play a highly important part in the training of stage crowds; not alone as applied to the chorus, but that formed by counterpoint between the gestures of the individual actor and those of the crowd, opposing continuous slow movement to lively and regular movement, linking in canon gestures and steps, producing all manner of variations of attitude.

The treatment of the function of choral movement ended with a brief discussion of the relationships between the actor's gestures and the stage setting. Sounding very much like Appia, Dalcroze opposed "painted representations of artificial dimensions in favor of real inclines and staircases which permit the body to vary its attitudes in pursuit of balance."

Dalcroze's recommendations for the training of the chorus were not strikingly different from those designed for the instruction of the individual actor. Here again the aim was to "adjust the relations between space and time," and the medium was

again music since it was, for him, the only art that taught time-nuances. "The chorus must reproduce the elementary rhythm of music," he explained; "it must give form and framework to the individual actions of the protagonists."[34]

Dalcroze first discovered the need of rhythmic training for choral management at a performance of Debussy's L'Après-midi d'un Faune. The movement of the chorus was rhythmic enough, but it tended to be so only in jerky and spasmodic periods.

> A procession of nymphs slowly moved on to the stage, pausing every eight or twelve steps to show the admiring spectators beautiful attitudes copied from Greek vases. But continuing their walk in the last attitude assumed, they attacked the next attitude--at a moment of the fresh pause in walking--without any preparatory movement, thus giving a jagged impression that would be given in the cinema by a series of movements in which essential films had been suppressed. Then I understood that what shocked one was the lack of connection, of sequence in the attitudes, the absence of that continued movement which should be noticeable in every expression in life animated by a continued thought. The exquisite attitudes of the Greek nymphs followed each other without being connected by an activity of a really human nature.[35]

The lack of rhythmic continuity in the behavior of the chorus led Dalcroze to further experimentation. "In the theatre," he once wrote, "many actors have an intuitive sense of continuous movement, but attempts at harmonizing a group of persons are rarely made." Writing that "in comparison with the thorough study of physical technique considered necessary for instrumentalists and conductors, this study in dramatic training is neglected

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[34] Ibid., pp. 220-226.

[35] Emile Jaques-Dalcroze, The Eurhythmics of Jaques-Dalcroze, introduction by M. E. Sadler (Boston: Small, Maynard, 1913), p. 24.

to an astonishing extent," he further claimed that harmonization in drama was, in fact, impossible until each member of the cast had studied the laws of continuous movement. These laws were discussed and illustrated in "Physical Technique and Continuous Movement," an essay published in 1935:

> Consider simple changes of stage position. The actor has to move from one point and take up a position at another. This is a continuous movement, created by inner impulse, which connects the starting-point of his steps with their termination. This impulse is the result either of an emotion or a state of reflection and analysis, and is continued by the will, which sustains the steps in a style suited to the dramatic action . . . the style being created by voluntary modifications of usual gait. Sometimes the continuity of the steps is interrupted by a "resistance," and a new impulse is required to recommence. Resistance creates a reaction. A continuous movement may be composed of a whole series of little movements connected by a leading idea. . . . The vitality of group evolutions is born of the contrasts created by the different types of gait and deportment of the individual performers.[36]

Dalcroze's major premise for all his writings on the theatre was that every actor on the stage, including the protagonist, had to "sacrifice his particular idiosyncracies of expression in the interest of the general impression." Actors could remain "independent and isolated only at serious risk to the work as a whole."[37]

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[36]Jaques-Dalcroze, Eurhythmics, Art and Education, pp. 79-82.

[37]Jaques-Dalcroze, Rhythm, Music and Education, p. 227.

CHAPTER IV

EURHYTHMICS COMPARED WITH OTHER ACTING SYSTEMS

One of the most difficult tasks of the student of the theatre is to distinguish between the various "systems" of acting. Although there are many approaches to playing a part, H. D. Albright has noted that most of them group themselves into one of two general concepts: "a psychological school of 'inner response' and a mechanical school of 'external technique.'" In its most extreme form, the so-called psychological school contends that if an actor "feels" the emotion or "thinks" the thought, the purely external element of acting will take care of itself. On the other hand, the externalists argue that a dependable system of bodily attitudes and gestures can be devised which project emotion and thought to an audience; whether or not the actor thinks the thought or feels the emotion is, consequently, largely irrelevant unless such indulgence interferes with the external patterns he performs.[1] Dalcroze's answer to the key question of the "great debate" in acting--should the actor feel or experience the emotion he portrays--would be a resounding "no."

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[1]H. D. Albright, Principles of Theatre Art (New York: Houghton Mifflin, 1955), p. 84.

The concept of acting held by Dalcroze, with its emphasis on "wonderful technique,"[2] was surprisingly close to that of Constant Coquelin, a French actor who was a major spokesman for the mechanical school some forty years prior to the emergence of eurhythmics. In The Art of the Actor Coquelin defended the actor as an artist, defining art in general as "a composition in which a great measure of poetry clothes and makes acceptable an even greater measure of truth." Coquelin went on to compare the actor's art with that of others:

> The painter has at his disposal a canvas and his brushes; the sculptor clay and his modeling tools; the poet has speech and his gift of song; that is, rhythm, metre and rhyme. The arts differ according to the nature of their medium; well, the actor's medium is--himself. His own face, his body, his life is the material of his art; the thing he works and moulds to draw out from it his creation.

Like Dalcroze, Coquelin viewed the actor's body as an instrument, but he went further to explain the dualism of the actor's role: "One part of him is the performer, the instrumentalist; another, the instrument to be played on." Or to state the principle another way, "Number One" conceived the character to be produced, while "Number Two" realized the character in his own person. Coquelin stressed the point that the actor had to maintain full control over himself. Number One was to be the master of Number Two, especially during the performance:

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[2]Emile Jaques-Dalcroze, Eurhythmics, Art and Education, trans. Frederick Rothwell (New York: A. S. Barnes, 1935), pp. 28-29.

> The two beings which co-exist within the mind of the actor are inseparable; but the master of the two, the seer, must be "Number One." He is the soul, the other is the body. He is reason. . . . Number Two is to Number One as rhyme is to reason; a slave who can only obey. . . . The greater the mastery, the greater the artist.

Coquelin believed that the handicap of the talented actors of his day had been that they were so concerned with technique that they concentrated on it even during performances. However, the reaction to this fault was worse than the fault itself, because producers subsequently cast roles according to type in an attempt to do away with the necessity for any technique whatsoever. The result of the movement toward naturalism was, in this actor's opinion, "a decline in all the magnetic intimacy of the theatre; a decline in the actor's professional and economic situation; a slowing down of the rhythm of dramatic construction." The answer to the plight of the actor was apparent to Coquelin: more exact training in technique. He envisioned training for the actor much like the work that was being done in the schools of the Russian Ballet: "A training which in the selected group shall give a perfect automatic control of mind and body, and enable the artist to concentrate freely on the mental conception of a part, secure that limbs, face, voice, diction, bearing and stage rhythm will adapt themselves to the intention of the mind as a skater's body does to his swing, or a dancer's to his musical pattern."[3]

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[3]Constant Coquelin, The Art of the Actor, trans. Elsie Fogerty (London: Allen and Unwin, 1932), pp. 25, 28, 20.

Dalcroze stated precisely the same goal as the intended result of eurhythmics when he wrote that the actor should first perfect his body, develop its capacities and correct its shortcomings:

> . . . it is essential that the nervous system itself should be trained and regulated so as to give the brain complete liberty of control over muscular movements. . . . Finally the organism should become an instrument of musical resonance so vibrant and of such susceptibility as to be capable of spontaneously transposing into attitude and gestures all the aesthetic emotions provoked by sound rhythms.[4]

Jo Pennington, a Dalcroze disciple in America, practically paraphrased Coquelin when she described the actor's art as one which depended on the artist's ability "to remain unmoved himself, the more surely to move others; upon a conscious direction of his forces--nerves, muscles, sensibility--the medium through which he must express himself."[5]

The role played by eurhythmics in the training of actors was largely a result of timing. The system emerged just as a broad physical culture movement was spreading throughout central Europe. This movement, in the opinion of Hans Wiener, sprang from "the desire to achieve health, agility and endurance; to give everyone the means of acquiring a youthful and healthful body."[6] A result of the movement for the theatre was that teachers of

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[4]Emile Jaques-Dalcroze, Rhythm, Music and Education, trans. Harold F. Rubinstein (New York: Putnam, 1921), pp. 202-203.

[5]Jo Pennington, The Importance of Being Rhythmic (New York: Putnam, 1925), p. 99.

[6]Hans Wiener as told to John Martin, "The New Dance and its Influence on the Modern Stage," The Drama, XIX (November, 1928), 28.

acting during the eighteenth and nineteenth centuries were often preoccupied with the systematization and control of bodily attitudes. Perhaps the earliest and most significant of these efforts was that of Francois Delsarte whose system categorized the physical representation of a variety of moods and intentions by suggesting certain bodily zones of expression. A Dalcroze disciple wrote of Delsarte as a prophet of eurhythmics because he was one of the first to examine the relationships between movement and emotion:

> Si les rythmiciens peuvent le considérer comme un plasticien avant la lettre, les danseurs reconnaissent en lui le précurseur de la danse moderne.
>
> En effet, il cherche à codifier les gestes et les attitudes, à faire en quelque sorte un dictionnaire du mouvement comme le fit avant lui le chorégraphe français Noverre (1727-1810).
>
> "L'homme est l'objet de l'art", nous dit Del Sarte. "L'homme se sert de son corps pour se manifester dans ses trois modalités constitutives: physiques, intellectuelles et morales."[7]

Claude Shaver designated the Delsarte System of Expression as "probably the most popular method of speech training in the United States during the thirty years from 1870 until 1900."[8] A Frenchman who taught music and acting in Paris between 1839 and 1871, Delsarte never published anything in his own name and never came to the United States. Consequently, his system had to be

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[7]Claire-Lise Dutoit-Carlier, "La Plastique," Émile Jaques-Dalcroze (Neuchâtel: Éditions de la Baconnière, 1965), pp. 352-353.

[8]Claude Shaver, "Steele MacKaye and the Delsartian Tradition," History of Speech Education in America, ed. Karl R. Wallace (New York: Appleton-Century-Crofts, 1954), p. 202.

formulated solely on the basis of the writings of his followers, who frequently disagreed in their interpretations of the original theories.

Delsarte devised a complicated system reducing expression to a science which could be easily taught. "After several years of diligent study," wrote a biographer in 1882, "he discovered and formulated the essential laws of all art; and, thanks to him, aesthetic science in our day has the same precision as mathematical science."[9] He accomplished this feat by dividing expression into a host of trinities, divisions which were based on the Holy Trinity. "Thus man is divided into life, mind, and soul," wrote Shaver. "These are governed respectively by the Father, the Son and the Holy Spirit. Life, mind, and soul are expressed by certain agents: vocal sound (apart from words) expresses life, words express mind, movement expresses soul." Whether or not Delsarte actually taught any form of gymnastics, as Dalcroze certainly did, was a much disputed question, but in the hands of his American followers, particularly Steele MacKaye, "the system became primarily a system of physical training."[10] Genevieve Stebbins' interpretation of the system as stated in The Delsarte System of Expression stressed that the preliminary condition necessary for expression was perfect relaxation or "flexibility."

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[9]M. L'Abbé Delaumosne, "The Delsarte System," trans. Frances A. Shaw, The Delsarte System of Oratory (New York: Edgar S. Werner, 1893), p. 12.

[10]Shaver, op. cit., pp. 205, 211.

For this purpose Decomposing Exercises were given in order to open "the channels of expression" so that "the current of nervous force can thus rush through them as a stream of water rushes through a channel, unclogged by obstacles." The order of these exercises was listed as follows: "Fingers, Hand, Forearm, Entire arm, Head, Torso, Foot, Lower leg, Entire leg, Entire body, Eyelids, Lower jaw." There were other exercises to establish an "Harmonic Poise of Bearing" or perfect posture.[11]

Before attempting gesture or mime, the actor was taught that the body was divided into three areas and that each of these areas was divided into three minor areas. For example, the torso had three divisions: (1) the mental center of conscience and honor was the chest; (2) the center of affection was the heart; and (3) the center of appetites was the abdomen. Specific instruction was given regarding the significance of other parts of the body: "the shoulder is the thermometer of passion as well as of sensibility"; the elbow is "a thermometer of the affections and self-will"; the wrist is "a thermometer of vital energy."[12] Shaver noted that three types of movement were designated:

> . . . movement about a center, called normal, which is vital and expresses life; movement away from a center, called eccentric, which is mental and expresses mind; movement toward a center, called concentric, which is moral and expresses soul. These three forms of movement mutually

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[11]Genevieve Stebbins, The Delsarte System of Expression (New York: Edgar S. Werner, 1877), pp. 11, 12, 17-28.

[12]Ibid., pp. 121, 147, 47, 48-49, 93, 137.

> influence each other and thus give rise to nine forms. . . . The forms of movement give rise to nine attitudes or states, and also to nine inflections or movements. All gestures, movements, or attitudes may be classified under these forms and each gesture, movement,or attitude has a special significance.[13]

Genevieve Stebbins provided specific illustration of the significances: the thumb turned inward signified "indifference, prostration, imbecility, insensibility, or death"; the nostrils contracted meant "insensibility, hardness, cruelty"; the pupil of the eye "is mental, white is vital, iris is moral."[14] Similar instruction was given in the use of the vocal apparatus, which was also triune: "each element of the trinity expresses one of the essences of being, life, mind, or soul."[15]

A comparison of the Delsarte system with that of Dalcroze leads to the observation that the latter was more limited in aim and far less systematized than the former. According to Genevieve Stebbins, Delsarte explored the actor's "interior memory,--that unconscious storehouse where inherited tendencies, traits, and aptitudes are . . . found."[16] Writing in 1922, Dalcroze stated that the object of his system was merely an attempt "to arouse and develop, by repeated exercises, the natural rhythms of the body."[17] Ted Shawn, in his attempt to apply the Delsarte system

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[13]Shaver, op. cit., p. 205.

[14]Stebbins, op. cit., pp. 156, 138.

[15]Shaver, loc. cit.

[16]Stebbins, op. cit., p. 64.

[17]Jaques-Dalcroze, Rhythm, Music and Education, p. 3.

to dance, noted that Delsarte and Dalcroze agreed on the nature of rhythm, which Delsarte defined as "that which asserts, it is the form of movement, it is vital."[18] Furthermore, M. L'Abbe Delaumosne wrote that Delsarte believed that gesture should be "melodic, or rather inflective, harmonic and rhythmic. It must embrace elements of music, since it corresponds to the soul; it is the language of the soul."[19]

Although Dalcroze suggested a number of exercises, a rigid system of movement was never proposed. The system was, in fact, so flexible that one writer could describe it only as a systemization of Isadora Duncan's artistic conceptions.[20] Dalcroze himself wrote that "rhythm is infinite, therefore the possibilities for physical representations of rhythm are infinite."[21] Whereas the Delsarte system "finally became a routine mechanical system" and was "largely outmoded" by 1900,[22] eurhythmics was never susceptible to such a weakness. The Dalcroze system has lost vogue as a training for acting, according to John Dolman, "because the system was so highly specialized."

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[18]Ted Shawn, Every Little Movement (Pittsfield, Mass.: Eagle Printing and Binding Co., 1954), pp. 65, 57.

[19]Delaumosne, op. cit., pp. 61-62.

[20]"Synthetic Art of the Super-Dance," Current Opinion, LV (July, 1913), 53.

[21]Jaques-Dalcroze, The Eurhythmics of Jaques-Dalcroze, p. 28.

[22]Shaver, op. cit., p. 216.

Dolman believed that an actor needs more than training in rhythm, and that eurhythmics is valuable for the stage only "when combined with many other exercises."[23]

One acting system which attempted to combine Dalcroze's suggestions with other exercises was that of Constantin Stanislavsky. Dalcroze's theories of acting would appear to differ essentially from the Stanislavsky system. The latter, at least as practiced in the United States, ignored, or at least did not emphasize the dual function of the actor, as "instrument" and "instrumentalist." Edwin Duerr wrote:

> Stanislavski students from the start of their training, and exclusively for years afterward, admittedly work in almost a Freudian way only on the vague, very generalized lumps of themselves. They try to find and to understand themselves, to feel into and out of themselves, to dig down into their experiences, emotion memories, honesties, peculiarities. . . . They carry on self-love affairs.[24]

Walter Kerr praised the so-called "method" because "it taught us to respect character, to seek penetration in depth, to deal accurately with environment, to avoid obvious sham."[25] But Harold Clurman noted that blind acceptance of the method "had the

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[23]John Dolman, The Art of Acting (New York: Harper, 1949), p. 255.

[24]Edwin Duerr, The Length and Depth of Acting (New York: Holt, Rinehart and Winston, 1962), p. 398.

[25]Walter Kerr, "Earnest Players," New York Herald Tribune, June 17, 1956, Section 4, p. 1.

unfortunate effect of equating, in many performers' minds, everything that is genuinely theatrical with 'sham.'"[26]

In the interest of this study, it is essential to distinguish between the "method," as it was so graphically described by Duerr above, and the Stanislavsky system. By tracing the chronological development of Stanislavsky's system in America, Paul Gray has demonstrated that the method and the system are by no means to be considered synonymous.[27] Stanislavsky's two books, An Actor Prepares and Building a Character, stated the bases of his system. The first, published two years before his death in 1938, enumerated the internal necessities of acting which Duerr said were so peculiar to his theory.[28] Henry Schnitzler, in an article for the Quarterly Journal of Speech, noted that in the preface of the book Stanislavsky "emphasizes that the volume deals merely with the actor's preparatory work and not with the problems of rehearsal and performance."[29] Nevertheless, "an image of Stanislavski as a

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[26]Harold Clurman, "Actor in Style--and Style in Actors," New York Times Magazine, December 7, 1952, p. 38.

[27]Paul Gray, "Stanislavski and America: a Critical Chronology," Tulane Drama Review, IX (Winter, 1964), 21-60. Especially significant for this study is Gray's notation that at the American Laboratory Theatre, "a center of Stanislavski methodology," courses were offered in Dalcroze eurhythmics. Three members of the American Laboratory Theatre, Lee Strasberg, Stella Adler, and Harold Clurman, later formed the Group Theatre.

[28]Duerr, op. cit., p. 35.

[29]Henry Schnitzler, "Truth and Consequences, or Stanislavsky Misinterpreted," Quarterly Journal of Speech, XL (April, 1954), 161-162.

man devoted only to the inner state of the actor and not at all to theatrical form and expression was put forward and promulgated."[30]

An Actor Prepares does indeed contain some striking phrases which might have added to the misinterpretation. Stanislavsky wrote that the "basis of our school of acting . . . is . . . living your part"; that "nature's laws are binding on all, without exception"; that "in our art you must live the part every moment that you are playing it, and every time"; that the player "lives the part, not noticing how he feels, not thinking about what he does. . . ." Especially noticeable was the assertion: "you must play yourself," and "never allow yourself externally to portray anything that you have not inwardly experienced."[31] Most explanations of the Stanislavsky method were similar to those included in Toby Cole's book, Acting; a Handbook of the Stanislavski Method, which accentuated the inner approach and scarcely mentioned his views on the more obvious theatrical elements of voice and movement.[32]

Stanislavsky's view of the importance of technique was clarified to some extent when Building a Character was finally

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[30]Gray, op. cit., p. 38.

[31]Constantin Stanislavski, An Actor Prepares, trans. Elizabeth Reynolds Hapgood (New York: Theatre Arts, 1936), pp. 28, 295, 18, 13, 167, 28.

[32]Toby Cole (comp.), Acting; a Handbook of the Stanislavski Method (New York: Lear, 1947), pp. 9-17.

published in 1949. Paul Gray wrote:

> If this second book had appeared even five years sooner, the voice of Stanislavski might have changed the course of American theatre. . . . The book revealed to Americans for the first time Stanislavski's devotion to the theatrical elements of stage production. . . . But at the time of its publication, actors, directors, and teachers were deeply committed to an approach overstressing the inner motive forces of character and the approach to a role through personal experience of the actor.[33]

Nikolai M. Gorchakov's Stanislavsky Directs, which appeared in 1954, further emphasized the significance of technique for the Russian director: "For a fine artist knowledge of the system is not enough," he was quoted as saying, "you must have a strong, well-trained voice of pleasant--or, in any case expressive--timbre, perfect diction, plasticity of movement--without being a poseur."[34] Joshua Logan, reviewing Gorchakov's book for the New York Times, wrote:

> This is a fascinating and important book. Stanislavski's words have been recorded vividly by a student who understood both the theatre and shorthand. . . . This book bears out his tremendous emphasis on voice control, diction, audibility, personal charm, physical fitness, and those other elements which the average pupils of Stanislavski dismiss as unimportant.[35]

Mikhail Khedrov recalled that toward the end of Stanislavsky's

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[33]Gray, op. cit., p. 42.

[34]Nikolai Gorchakov, Stanislavsky Directs, trans. Miriam Goldina (New York: Funk and Wagnalls, 1954), pp. 193-194.

[35]Joshua Logan, Review of Stanislavsky Directs, by Nikolai Gorchakov, New York Times Book Review, January 23, 1955, p. 4.

life "movement, voice and acting techniques became a matter of concern and importance to him."[36]

Stanislavsky himself admitted that in the beginning he had instructed the actor through his feelings but later proceeded in a different manner. "We shall create the line of his action, the life of his body, and then the life of his spirit will be created indirectly by itself." He announced that his later theory was "to take away the text from the actor and make him work on physical actions."[37] The significance of bodily training for actors was not, however, strictly a product of his mature thought. According to Rebekah M. Cohen, writing in a 1942 thesis, Stanislavsky was profoundly impressed by the rhythmic movement of the Meiningen Players when they toured Russia early in his career.[38] Their visit to Moscow convinced him that "the dramatization of a performance was an organic whole, a continuous pattern of movement, complex but unified like the symphonic rhythms of orchestral music."[39]

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[36]Mikhail Khedrov quoted by John D. Mitchell, George Drew, and Miriam P. Mitchell, "The Moscow Art Theatre in Rehearsal," Educational Theatre Journal, XI (December, 1960), 281.

[37]David Magarshack, Stanislavsky, a Life (New York: Grove Press, 1952), pp. 397, 389.

[38]Rebekah Marie Cohen, "Conflicting Theories of the Theatre as Represented by Max Reinhardt and Constantin Stanislavsky" (unpublished Master's thesis, Dept. of Speech, Louisiana State University, 1942), p. 24.

[39]"Die Meininger," Theatre Arts, XIV (December, 1930), 997.

It is true that Stanislavsky searched for the elementary psycho-physical, psychological laws of acting, and that his system required the actor to perform certain exercises to stimulate sense and affective memories and to achieve concentration.[40] However, it is equally true that he recognized the importance of voice and movement training. A glance at the Table of Contents of Building a Character revealed to this writer that Stanislavsky and Dalcroze were not in disagreement as to the proper training for actors. Chapter headings included: Making the Body Expressive, Plasticity of Motion, Restraint and Control, Accentuation: the Expressive Word, Tempo-Rhythm in Movement. Organically intended as a sequel to An Actor Prepares, it stressed characterization in physical terms of speech, movement, gesture, tempo and rhythm.[41]

Although Dalcroze was never mentioned in Building a Character, this lack of acknowledgement in itself meant nothing, since the book was written in a peculiar style with a fictitious setting. However, since the two men were personally acquainted and had visited together both in Moscow and at Hellerau, it is very possible that Dalcroze's rhythmic theory was influential on Stanislavsky's thought as revealed in chapter eleven, "Tempo-Rhythm in Movement." Early in the chapter Stanislavsky offered

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[40]Stanislavski, An Actor Prepares, p. 142.

[41]Constantin Stanislavski, Building a Character, trans. Elizabeth R. Hapgood (New York: Robert M. MacGregor, 1949), p. ix.

the following technical definitions for the consideration of his readers:

> Tempo is the speed or slowness of beat of any agreed upon units of equal length in any fixed measure. . . . Rhythm is the quantitative relationship of units--of movement, of sound--to the unit lengths agreed upon in a given tempo and measure. A measure is a recurrent group of beats of equal lengths, agreed upon as a unit, and marked by the stress of one of the beats. . . . The measure or bar is always the same. You cannot alter it. But the beat, as a measurement of time, is constantly changing.

Just as Dalcroze had recognized the inadequacies of an intellectual approach to rhythmic study, Stanislavsky likewise noted that such an approach would keep the actor from "carefree enjoyment of tempo-rhythm" while playing a part. "It will be bad if you begin to squeeze rhythm out of yourselves," he warned, "or if you knit your brows to solve the intricacies of its complex variations as though it were a brain teasing mathematical problem."

Stanislavsky's specific suggestions to actors for discovering and utilizing tempo-rhythm in a play were given in the form of a series of exercises which bring to mind Dalcroze eurhythmics. First he recommended that they experience rhythm in its most obvious manifestations by clapping their hands like children to the sound of metronomes. By using several metronomes, he explained, it was possible to create "innumerable combinations to form an infinite number of every sort of rhythm." The rhythmic sense of the students was then to be applied to acting out short improvised scenes; they were even told to send messages to one another by beating out the rhythms of a series of imagined actions.

The basis for this "communication through rhythm" lay in the fact that each normal everyday activity had a certain tempo. For example, playing a leisurely game of cards and attempting to catch a train were accomplished at different physical and emotional speeds--one decidedly faster than the other. Actors, Stanislavsky suggested, should beat out, in an external way, what they were experiencing inwardly; then this rhythm could be incorporated into the dialogue of the play.

The discussion under the heading "Plasticity of Motion" echoed in many places Dalcroze's idea of continuous movement. Here the Russian director explained that music actually had the power to smooth out all human movement, since music determined that "tempo and rhythm are inherent in it." Training in dancing and gymnastic was insufficient for actors, since it was concerned only with "the external line of movement of . . . arms, legs, body." What was needed was a means of feeling "the inner line of movement which is the basis of plasticity." This inner line, he believed, came from "the deepest recesses of our being." Furthermore, this "uninterrupted line of movement" (in a word, rhythm) was for Stanislavsky, as it was for Dalcroze, the basis of all forms of art:

> Art itself originates in the movement when that unbroken line is established, be it that of sound, voice, drawing, or movement. As long as there exist only separate sounds, ejaculations, notes, exclamations, instead of music, or separate lines, dots instead of design, or separate spasmodic

> jerks instead of coordinated movement--there can be no question of music, singing, design or painting, dancing, architecture, sculpture nor, finally, of dramatic art.[42]

The study of rhythmic movement was tied directly into the Stanislavsky system, a system which had as its major aim the "discovery of truth." Truth to Stanislavsky meant a believing attitude toward the scene, the scenery, the other characters in the play and their feelings and thoughts. This believing attitude was incorporated in his theory of the Magic If.[43] Imagination, according to Stanislavsky, was the faculty which created art. Through his imagination the actor could utilize the force within himself to alter the actual world around him. But while the use of the imagination was essential, Stanislavsky explained that it was difficult, if not impossible, to evoke its inspiration by the mere exercise of the will. He therefore turned to an external technique, a pattern of movement and voice, as a "stimulus to emotional memory and consequently to innermost experience." Such a mechanical stimulus was for Stanislavsky a "great discovery" because "correctly established tempo-rhythm of a play or a role can, of itself, intuitively (on occasion automatically) take hold of the feeling of an actor and arouse in him a true sense of living his part." In short, training in eurhythmics was an important acquisition for actors

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[42]Stanislavski, Building a Character, pp. 177, 180-181, 178, 182, 181, 217.

[43]Stanislavski, An Actor Prepares, p. 43.

using Stanislavsky's psycho technique; it was a direct means of stimulating inner motive forces:

> The direct effect on our minds is achieved by the words, the text, the thought, which arouse consideration. Our will is directly affected by the super-objective, by other objectives, by a through line of action. Our feelings are directly worked upon by tempo-rhythm.

It was also a means of control for the director. "See what a magician I am," cried Stanislavsky's Tortsov, "I control not only your muscles but your emotions, your moods. . . . I am not a magician, but tempo-rhythm does possess the magic power to affect your inner mood." Furthermore, Stanislavsky advised the actor that he should "so harness his gestures that he will always be in control of them and not they of him."[44]

Stanislavsky's reliance on Dalcroze was not merely theoretical. Sheldon Cheney discovered that Dalcroze eurhythmics was indeed used to train the actors at the Moscow Art Theatre, just as it was used in other significant art theatre projects throughout Europe.[45] The emergence of the "director," "régisseur," or "metteur en scène," as he was variously called, "ushered in a new and original theatrical epoch," wrote Toby Cole and Helen Krich Chinoy.[46] The following chapters in this study will

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[44]Stanislavski, Building a Character, pp. 236-237, 183-184, 69.

[45]Sheldon Cheney, The Art Theater (New York: Alfred A. Knopf, 1925), p. 140.

[46]Toby Cole and Helen Krich Chinoy (eds.), Directing the Play (New York: Bobbs-Merrill, 1953), p. 13.

demonstrate that eurhythmics was a part of the practices of the most significant animators of the modern stage. Through their influence the system received a wide application throughout Europe. Dalcroze himself once praised Antoine for his important contributions regarding the proper use of crowds on stage, in spite of the fact that he did not have the benefits of eurhythmic training for his actors. Later art theatre directors--especially Copeau, Gémier, Dullin and Reinhardt--had experimented with the system and introduced ease and naturalness in the bodily movement of their actors.[47]

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[47]Emile Jaques-Dalcroze, Souvenirs; notes et critiques (Neuchâtel: Victor Attinger, 1942), pp. 120, 149.

CHAPTER V

EURHYTHMICS AND THE EUROPEAN ART THEATRE

Before analyzing the significance of eurhythmics for the European art theatres, it is well to determine what the term "art theatre" means and how art theatres are to be distinguished from other theatrical groups. In a 1917 study of the subject Sheldon Cheney came to some conclusions regarding the specific characteristics of an art theatre, which he defined briefly as "a theatre dedicated to creative staging of important plays." It is a "permanently established" theatre "where the arts of the theatre are creatively practiced, free alike from the will of the businessman, from the demands of movie-minded audiences, and from the fetters of superstitious traditionalism." Cheney also distinguished the art theatre from "the theatre run by national academicians," theatres like the Comédie Française, which he dubbed a "museum theatre." By contrast, the art theatre, "is a living thing pulsing with the blood of the times, true to life and the stage of the present, and expressive in the forms of that life and stage." Furthermore, through its very nature, it becomes the center of "progressive thought" among the workers of the theatre,

the emphasis being placed on a synthesis of "the several contributive arts of the playwright, the actor and the designer."[1]

Cheney's statement regarding the synthesis or union of the separate arts which was typical of the European art theatres is indicative of the place of eurhythmics in the various programs. Cloyd Head and Mary Gavin wrote that "the only source common alike to all art-forms . . . and therefore the source of the art-theatre technique, is rhythm." Like Cheney, these authors believed that the "new movement" in Europe was a search for a fusion of the four elements which constitute live theatre: movement, lighting, sound and setting. They agreed with Appia that Wagner's music drama marked the turning point at which a new approach to production began. "Wagner saw the necessity of . . . the synthesis of art-forms in a free association," they wrote. "He inherited the realistic technique of stage decoration to which . . . he gave an imaginative significance. This in itself forecast a new mise en scène." Analyzing the weakness of Wagnerian productions in exactly the same fashion that Appia had already done a decade earlier, these writers theorized that

> . . . unity cannot be derived by the artificial addition of one art-form to another. A valid art of the theatre can only be sought through an underlying principle which will govern and control all factors which contribute to theatrical expression. This principle . . . is rhythm. It is the focus where they meet, the source of the stream which finds

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[1]Sheldon Cheney, The Art Theater (New York: Alfred A. Knopf, 1925), pp. 15-16.

> its channel through stage decoration, through sound and through movement--as through life itself.

Head and Gavin thought that if the art-theatre movement was to succeed in America as it had in Europe, there was a need for sweeping changes in the training of actors, playwrights, and scene designers. Without a special school to offer such training, "no permanent nor organic contribution to the technique of the new movement as a whole can be made." The exact nature of the instruction in this proposed new school of the theatre was described simply as "a training in rhythmic expression" because this method "seems to be the one which can best be adapted to his [the actor's] purpose." These authors claimed that the end-result of such training would be "a depersonalization of the actor" which "expands, without diminishing, his function and vitality in the theatre, altering only method, the technique by which that function may be clearer and more direct." The actor in the art-theatre would thus be able to "clear himself of all that is personal, of those obstructions of will and conscious effort by which the channel of his inspiration is inhibited."[2]

Some of the important men associated with the art theatre movement in France were at least acquainted with Dalcroze eurhythmics, and several of them were noticeably influenced by the system. For example, Jacques Rouché published in his book

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[2]Cloyd Head and Mary Gavin, "The Unity of Production," Theatre Arts, V (January, 1921), 67, 60-63, 67.

L'Art théâtral moderne[3] his purpose of creating a theatrical art as carefully regulated in its visual aspects as were the dance productions of the Russian Ballet. Later he founded the Théâtre des Arts as an experiment in putting these theories into practice. In his attempt to synthesize the spectacle of theatre he enlisted the aid of such significant painters as Dethomas, Segonzac, Leprade, Dresa, and Piot. He produced a varied repertoire of dramas, operas, reviews, and ballets; however, due to financial difficulties, the project only lasted two years.[4] Rouché subsequently became Director of the Paris Opera, where, in 1919, he introduced eurhythmics into the training of the performers. In 1925 Rouché was dismissed from his position, and eurhythmic training ceased. Dalcroze had warned Rouché that his action seemed premature and that he did not want classes in eurhythmics organized "avant d'avoir eu le temps de faire de solides études. Les pires confusions en résulteraient, et la méthode serait discréditée auprès d'un public qui en méconnaîtrait la véritable signification."[5]

One of the most popular figures in the French theatre at the turn of the century was Firmin Gémier who was associated with

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[3]Jacques Rouché, L'Art théâtral moderne (Paris: Cornely, 1910).

[4]Cheney, op. cit., p. 45.

[5]Alfred Berchtold, "Émile Jaques-Dalcroze et Son Temps," Émile Jaques-Dalcroze (Neuchâtel: Éditions de la Baconnière, 1965), p. 129.

Andre Antoine's Théâtre Libre, directed in the Théâtre National Populaire and the Odéon, and worked with a number of experimental art theatre groups.[6] He collaborated with Dalcroze and Appia in the staging of Geneva spectacles, and obviously carried eurhythmics into his other theatrical endeavors. As a result of his influence, Paulet Thévenaz, a Dalcroze eurhythmics teacher, was employed to train the actors at the Théâtre Libre, where realistic drama was produced.[7] However, Gémier himself was not greatly affected by his work with Antoine. Floren Gilliam described the productions staged by Gémier as a "vision of the theatre as an expression of the community soul." She wrote:

> . . . he deals often in a free and spectacular movement partaking of pageantry. To this end he some years ago inaugurated a season of drama at the Cirque d'Hiver, in which the manipulation of crowds approximated similar experiments of Reinhardt's. In accord with this also he has eliminated footlights at the Odeon, and united house and stage by means of forestage and steps.

Miss Gilliam praised Gémier's staging of O'Neill's The Emperor Jones which was "in setting . . . more expressionistic, in movement and interpretation . . . more highly stylized than in the New York production." She further praised the leading man Genglia as "surpassing even Gilpin in the force and beauty of his plastic expression of emotion."[8]

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[6]Glenn Hughes, The Story of the Theatre (New York: Samuel French, 1947), pp. 305-306.

[7]Elizabeth Allen, "Eurhythmics for the Theatre," Theatre Arts, III (January, 1919), 45.

[8]Floren Gilliam, "New Trends in the Theatre, III," Forum, LXXII (November, 1924), 797-798.

There is evidence to show that Lugné-Poe,[9] Jean Cocteau,[10] and Georges Pitöeff[11] also knew of Dalcroze's work. However, the influence of eurhythmics was not as apparent in their productions as it was in those of Jacques Copeau, whose Vieux-Colombier was, according to Cheney, the best realization of the art theatre ideal in Paris.[12] Actors who worked for Copeau credited him with "raising the theatre to the level of the other arts; of restoring to our profession a certain greatness. . . ."[13] Furthermore, Louis Jouvet claimed that there is "not an author or an actor that is not heir to his labors, who is not his debtor."[14]

In 1907 Copeau was the dramatic critic of La Grande Revue, and later helped to found La Nouvelle Revue Française. Elizabeth Sergeant wrote in 1917 that the latter revue "has, since 1908, been to the present generation of artists and intellectuals very much what the Mecure de France was to the generation of the nineties."

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[9]Berchtold, op. cit., pp. 89, 100-101.

[10]Ibid., pp. 127, 137. Cocteau, best known today as a writer, was also associated with the Russian Ballet and staged his own works in a highly stylized manner. Cocteau's work in staging provides a specific example of the noteworthy influence of ballet on the French theatre.

[11]Ibid., pp. 95, 98, 132, 134. Pitöeff, a Russian by origin, staged plays at the Theatre des Arts after studying at Hellerau with Dalcroze.

[12]Cheney, op. cit., p. 45.

[13]Jean-Louis Barrault, Reflections on the Theatre, trans. Barbara Walls (London: Macmillan, 1952), p. 20.

[14]Eric Russell Bentley, In Search of Theatre (New York: Alfred A. Knopf, 1953), pp. 261-262.

Under Copeau's leadership, "criticism and creation could dwell and fecundate together; here traditional culture was a point of departure, not a check on spontaneity."[15] His reviews, later collected in Critiques d'un autre temps (1923), constitute, in the view of Eric Bentley, the best commentary available on the French theatre during the early twentieth century.[16] Copeau criticized the commercial pretenses at art, and hoped "to . . . rescue . . . reality from the disorder and shrinkage of an industrial world."[17] As an initial step in achieving this goal, Copeau co-authored a stage version of Dostoyevsky's Les Frères Karamazov, which was staged by Jacques Rouché at the Théâtre des Arts, with Charles Dullin as Smerdyakov and Louis Jouvet as Father Zossima.[18]

By 1913 Copeau had lost all patience with a French theatre which suffered both from inadequate guidance and from extreme commercialism. That year he rented an old theatre house and founded the Théâtre du Vieux Colombier to be a point of contact for those who wished to restore beauty to the French stage.[19]

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[15]Elizabeth S. Sergeant, "A New French Theatre," The New Republic, X (April 21, 1917), 350-351.

[16]Bentley, op. cit., p. 256.

[17]Waldo Frank, "The Art of the Vieux Colombier," Salvos (New York: Boni and Liveright, 1924), p. 124.

[18]Gilliam, op. cit., p. 796.

[19]Anna Irene Miller, The Independent Theatre in Europe (New York: Ray Long and Richard Smith, 1931), p. 78.

The physical theatre itself, remodeled by Francis Jourdain, attracted the interest of dramatic critics and theatre historians all over the world. Revolting against both over-decoration and representationalism, Copeau built a semipermanent structure on a stage without wings, extended the apron, and permitted only minor scene changes during the course of a performance. Kenneth Macgowan and Robert Edmond Jones agreed that "concrete stage" was an appropriate descriptive term, while others described it as a "naked stage."[20] Eric Bentley, for example, reported that Copeau's basic idea was "the stage as a bare platform," and that he discarded the footlights along with the proscenium arch. "He advocated and built a dispositif fixe (permanent set) within the contours of which any play could be given." Bentley saw certain similarities between this and the Elizabethan stage,[21] Allardyce Nicoll believed that the Vieux Colombier was "clearly derived from the old Teatro Olimpico,"[22] while Waldo Frank thought that it had the "pure simplicity of the Greek."[23]

This growing interest in Copeau's stage in and for itself led to a misinterpretation of his purpose. A survey of his

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[20]Kenneth Macgowan and Robert Edmond Jones, Continental Stagecraft (New York: Harcourt, Brace, 1922), p. 175.

[21]Bentley, op. cit., p. 263.

[22]Allardyce Nicoll, Development of the Theatre (New York: Harcourt, Brace, 1927), p. 203.

[23]Frank, op. cit., p. 125.

New York lectures as reported in contemporary periodicals reveals that the stage mattered to him only as it related to the actor. Copeau told a New York audience in 1917:

> If I stretch a gray cloth on the stage instead of a decor, it is not because I find it more beautiful, nor above all because I think I have discovered a new and definitive decorative formula. It is a radical remedy, a purgation. It is because I want the stage to be naked and neutral, in order that every delicacy may appear there, in order that every fault may stand out; in order that all dramatic work may have a chance in this neutral atmosphere to fashion that individual garment which it knows how to put on.[24]

Copeau told another New York audience that his revolt against "commercialism and the stilted rigidity of the French stage" had resulted in three distinctive characteristics of the Vieux Colombier:

1. the simplification, and in many cases the suppression, of the scenery in order to center the public's attention on the dramatic action itself;

2. the suppression of the so-called "stars" to the advantage of the general rendering of the play by one homogeneous company, perfectly drilled and trained under the direction of a single leader;

3. the creation of the school of the Vieux Colombier, in view of shaping young actors from their childhood who will form a family, or brotherhood, of modest, convinced, earnest, disinterested artists.[25]

Before undertaking his reformation of the French stage, Copeau examined the theories of Gordon Craig, Constantin Stanislavsky, Harley Granville-Barker and Adolphe Appia. In 1913

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[24]Quoted by Sergeant, op. cit., p. 351.

[25]Quoted in "Jacques Copeau and the Repertory Theatre," Outlook, CXV (February 21, 1917), 310.

Copeau believed that Craig was the "only theoretician of value"; however, after his discussions with the Englishman that year, he reached the conclusion that Craig's ideas were "incomplete" and had no "solid foundation."[26] The two men disagreed on a fundamental principle of theatre, because for Copeau "the literary drama must remain the soul of the theatre."[27] For Craig, on the other hand, the dominant artist of the theatre was the director, not the playwright. Each script, he believed, had its director who, like an orchestra conductor, controlled the elements of the production and brought the theatre work into being, manipulating "the figures in all their movements and speeches."[28]

According to Waldo Frank, Copeau disagreed with Appia in a similar fashion. Appia's principle of production, in Frank's words, was this: "volume and movement upon the stage are strictly determined by the musical score." Copeau, with his literary emphasis, worked from a different plan: "volume and movement upon the stage are determined by the text of the play."[29] However, Frank's neat distinction between the theories of Appia and Copeau is not altogether accurate. At least by 1921, Copeau

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[26]Walther R. Volbach, "Jacques Copeau, Appia's Finest Disciple," Educational Theatre Journal, XVII (October, 1965), 207.

[27]Frank, op. cit., p. 137.

[28]Edward Gordon Craig, On the Art of the Theatre (Boston: Small, Maynard, 1925), p. 165.

[29]Frank, op. cit., p. 162.

had come to respect the governing power of music in the theatre. Berchtold gave the following report: "En 1921 . . . Jacques Copeau écrit dans les Cahiers du Vieux-Colombier que les travaux de l'Ecole Isadora Duncan et de l'Institut Jaques-Dalcroze (inséparable des hauts enseignements d'Adolphe Appia) 'préparent la constitution d'une école dramatique et lui serviront peut-être de base, si l'on veut bien ressaisir cette antique et fondamentale vérité: que l'art dramatique est avant tout musique et que l'éducation du dramatiste (poète ou acteur) doit être avant tout musicale.'"[30]

Walther Volbach attempted to demonstrate that Copeau was actually more influenced by the aesthetics of Appia than by those of Craig and that Copeau was "Appia's finest disciple." Volbach described a meeting of Copeau and Appia in Geneva during the summer of 1913, and incidentally pointed out that Copeau met Dalcroze: "Copeau was anxious to discuss his problems with Dalcroze, too, for he wanted to learn everything about training the actor's body."[31] Copeau later gave this vivid description of the eurhythmist:

> C'est un gros homme bedonnant, gauche, mal habillé; les mains courtes et potelées, barbiche et moustache, un large visage rebondi, rougeaud (...). Mais il a de l'esprit dans la bouche, dans le petit nez, de la flamme et une rêverie intelligente dans les yeux qui sont brillants, saillants, extraordinairement rapprochés l'un de l'autre, comme posés

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[30]Berchtold, op. cit., p. 131.

[31]Volbach, op. cit., p. 207.

> sur le masque obliquement et qui sans cesse remuent, jouent derrière le lorgnon. Et l'expression d'une grande bonté.
>
> (...) Je trouve seulement qu'il parle un peu trop, qu'il fait un peu trop de plaisanteries, ce qui rabaisse aux yeux des enfants les exercices qu'ils font. (...) Dalcroze a indiscutablement, et à un très haut degré, le don d'humanité, l'amour et la compréhension des êtres, la faculté de communiquer avec eux (...), de les deviner, d'aller au-devant d'eux pour les aider. Aucun dogmatisme. Une invention, un jaillissement perpétuel. Rien d'arrêté, de cristallisé, tout le temps l'expérience et la découverte. Et il demande à ses élèves de l'instruire lui-même. Il les interroge, les consulte (...). Il en résulte une aisance, une humanité, un manque d'affectation et de sot amour-propre, et dans l'ensemble une joie qui frappe dès l'abord. Il sait vivre avec eux.[32]

Although Copeau did not share Appia's preference for opera, they agreed on such principles as "the predominance of the performer, the spatial setting, the major role assigned to lighting and the minor role given to painting."[33] Through his examination of these four elements of Appia's hierarchy, Copeau concluded that the actor could be his amplest instrument. Waldo Frank's description of Copeau's ideas of the actor's role might easily have applied to Appia's ideas as well.

> Copeau believed that in his possibilities of voice, language, gesture, personal and integrated movement, and decoration, the actor should come first. . . . The actors, then, in their individual movements create linear designs. In the ensemble of these movements, the design becomes volumnear, or three-dimensioned. In their gestures, the form has its shadings and its emphasis. . . . For drama is eternally concerned with planes, colors, metabolic changes of human action. These qualities are plastic. Drama is a plastic art. . . .

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[32]Quoted by Berchtold, op. cit., p. 114.

[33]Volbach, op. cit., p. 208.

> Copeau obeyed an infallible instinct when he turned to the most plastic means at his disposal: the dimensions of the human bodies, of human movement. . . .

Frank further noted that to Copeau "the actor . . . is the very warp and woof of the play, the living presence of the author, giving substance and life to his design. Everything is done by the actor and for the actor; all the rest is superfluous."[34] After visiting Appia and Dalcroze, Copeau became a great follower of the designer. The development of the Vieux-Colombier, wrote Volbach, "showed that Copeau accepted and adapted Appia's main theories, including the actor's training in eurhythmics. . . ."[35]

Elizabeth Sergeant reported that in his New York lectures Copeau often quoted with relish Elenora Duse's famous line, "To save the theatre it must be destroyed; may all the actors and actresses die of the plague, they make art impossible."[36] However, instead of killing off the actors and actresses, Copeau did the next best thing: he tried to retrain them "in the métier of the mind, . . . in the school of poetry," and in rhythmic movement.[37] He showed them that their only objective should be to carry out the dramatist's intent and to transform that intent into meaningful movements and sounds. To accomplish all this, Copeau in 1913

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[34]Frank, op. cit., pp. 158-159.

[35]Volbach, op. cit., p. 208.

[36]Sergeant, op. cit., p. 351.

[37]Bentley, op. cit., p. 262.

retired to a rural area of France, Le Limon, with ten carefully chosen actors, while Francis Jourdain completed his reconstruction of the old theatre in Paris. In addition to rehearsing each day for five hours, time was given to vocal and physical exercises. "The body exercises," according to Volbach, "were largely based on Dalcroze eurhythmics." Copeau had an important reason for applying the system: "The body of the actor had to be made supple, and his nerves sensitive to any and every task."[38]

Copeau's troupe returned to Paris in September, 1913, and soon opened the season with a performance of Heywood's A Woman Killed With Kindness and Molière's L'Amour médecin. Simplification was evident in the first scene of the Heywood play, where the set consisted of "a table, two high-backed chairs, and a sun-gold background," while a later scene was represented by "an iron fence and dark blue drapes."[39] When the troupe performed Les Frères Karamazov the next year, Waldo Frank saw in the "double-flung and terrifying stairs" an influence of the "vertical lines and supplementary planes" of Gordon Craig.[40] However, Dalcroze himself claimed that the idea of using staircases in such a manner was Adolphe Appia's and that Salzmann had constructed such a unit

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[38]Volbach, op. cit., p. 208.

[39]Bettina Liebowitz Knapp, Louis Jouvet, Man of the Theatre (New York: Columbia University Press, 1957), pp. 26, 31.

[40]Frank, op. cit., p. 162.

for use in his eurhythmic spectacles.[41] Consequently, this element of Copeau's production could have easily been another influence of Appia.

When the war broke out in August, 1914, the company of the Vieux-Colombier was disbanded. After visiting Gordon Craig in Florence, Copeau went to Geneva where he conferred in October, 1915, with Dalcroze. He later wrote:

> Le lien qui existe entre mes comédiens et moi, ce quelque chose d'indéfinissable, de réel, sur quoi j'ai commencé à bâtir, je le retrouve entre Dalcroze et ses élèves. Et c'est là ce qui importe avant tout: éveiller une collectivité à une vie nouvelle (...). Je suis maintenant certain du point de contact et d'entente entre les méthodes de Dalcroze et celles que je médite, de la vertu d'une education rythmique générale comme base de l'instruction professionnelle des comédiens.

A year later, in June, 1916, Copeau returned to Geneva where he played the leading role in the Dalcroze spectacle Guilliaume le Fou, by Fernand Chavannes. One who saw the spectacle wrote that Copeau "joue avec tout son être, tout son corps, et qu'il 'communique' aussi quand il se tait." Alfred Berchtold reported that Copeau, dining with Dalcroze on the first of June, read and transcribed a surprising letter from Appia. This letter denounced the "écart absurde et inhumain" which separated the spectators from a play. He even suggested that the audience should be allowed to move about freely between the hall and the stage during the intervals between acts and try out themselves what they had seen

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[41] Emile Jaques-Dalcroze, Rhythm, Music and Education, trans. Harold Rubinstein (New York: Putnam, 1921), p. 202.

the actors do. Copeau was interested in this letter, but he thought that Appia always pushed his ideas too far, systematized them to the extreme. On the other hand, Appia once wrote of Copeau, "Chaque fois qu'on fait une suggestion, if faut dépasser le but et pousser à l'extrême."[42]

At the request of the French Ministry of Fine Art, Copeau reassembled his company in 1917 and traveled to the United States. In November of that year the troupe, sponsored by Otto Kahn and including Louis Jouvet, Charles Dullin and Suzanne Bing, opened at the Garrick Theatre in New York. There on an almost bare stage they performed Copeau's Impromptu du Vieux Colombier and Molière's Les Fourberies de Scapin:

> Even the auditorium was reshaped to fit the . . . production. The boxes, left and right close to the stage, were eliminated and new ones built in the rear of the auditorium. A wide apron jutted out into the auditorium; with its simple frame, containing doors left and right, it was reminiscent of a Renaissance stage. . . . Screens and drapes defined the acting area. . . . There was no distinct color except in the orange curtain in the rear; everything else was kept neutral.[43]

Copeau also lectured on scenic reform before six New York audiences: "Americans often say to me," he told one audience in discussing the Vieux-Colombier, "quelle charmante idée. It is not a charming idea. It is a creative effort of the utmost

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[42]Berchtold, op. cit., pp. 114-116.

[43]Volbach, op. cit., p. 209.

seriousness and austerity to which a few devoted men have consecrated . . . their lives."[44]

Copeau's mastery of technique, revealed by the graceful, rhythmic movement of his actors, was, according to Edwin Duerr, something entirely new for American audiences, who were used to emphasis on the design and mechanics of the theatre rather than an emphasis on the movements of the actor. Consequently, the visit was, on the whole, not a great success. In fact, Les Fourberies de Scapin was reported to be a "dismal failure," and in his second season Copeau was forced to yield to American tastes by staging popular works of Augier, Brieux, Rostand, Hérvieu and Dumas.[45] Freedley and Reeves blamed the failure at the box-office on the language barrier between actors and audience: "French theatres have always failed popularly in New York," they wrote.[46] "Despite the misunderstandings and sometimes obtuse criticism in New York," wrote Jouvet, "the body of critics realized, after the termination of its visit, that this French theatre had in some way been wonderful. . . ."[47]

After the First World War Copeau returned to Paris and rebuilt the Théâtre du Vieux-Colombier. Eric Bentley wrote that

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[44]Quoted by Sergeant, op. cit., p. 350.

[45]Edwin Duerr, The Length and Depth of Acting (New York: Holt, Rinehart and Winston, 1962), pp. 437-438.

[46]George Freedley and John Reeves, A History of the Theatre (New York: Crown, 1964), p. 363.

[47]Knapp, op. cit., p. 55.

at this time Copeau began to regard the training of his actors as more important than momentary performances: "He found the modern theatre so utterly decadent . . . that everything would have to be discarded if excellence was ever again to be seen on the stage. . . ."[48] In an attempt to realize his ideal of perfect ensemble acting, Copeau in 1920 founded the School of the Vieux-Colombier near the theatre itself. Partly due to the size of the house (it seated no more than 300) and partly due to the bill of fare, the Vieux-Colombier was never a great success financially. Its greatest success after the war was a production of Shakespeare's A Winter's Tale. Finally, in 1924, Copeau closed the theatre and went to live in Pernand with the members of his troupe.[49] This isolated area had an important advantage over their old home: it was "out of reach of all 'theatrical' contamination and of all influences which could be detrimental to the quality of the work. . . ." A member of the troupe, Jean Mercier, gave this report of their activities:

> Our work room was a large "cuverie," a sort of great hall where vineyard keepers after an unusual harvest stored the surplus barrels filled with wine. No line was drawn between stage and auditorium, indeed there was neither stage nor auditorium, but a great space which we transformed, as we needed to, in the process of our work. We covered the floor with a coating of cement on which were drawn a vast network of lines, forming geometric patterns necessary to our work. They formed a play of directing lines which helped maintain a perfect harmony in the various groupings.

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[48] Bentley, op. cit., p. 263.

[49] Volbach, op. cit., p. 211.

Mercier's description of the work of the group, then called the Compagnie des Quinze, indicated how closely Copeau's practice had at last evolved to Appia's theory. His Pernand "theatre" was not unlike Dalcroze's great hall at Hellerau. Mercier also noted that since 1925 the group had "been in the habit of working in a scenic space that has neither proscenium frame nor front curtain and even less space specially reserved for spectators."[50]

At times, Copeau himself staged a production--once in Florence and frequently in Paris. In 1936 the Comédie Française invited Copeau to direct plays, and in 1941 he actually became the administrateur of the state theatre. However, he resigned after a short time and went into seclusion again until his death in 1949. Volbach believed that Copeau's work "gave definite proof of the validity of Appia's principles, that the spoken drama submits to the same laws as the musical drama." The Work of Living Art was considered by Copeau to be a "unique book," and Volbach discovered that Copeau had planned to bring it to the attention of the famous publisher, Gallimard, his close friend.[51]

Macgowan said without qualification that "Copeau was the greatest force in the French theatre of the twentieth century" because he was the inspiration of both a theory and a practice.[52]

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[50]Jean Mercier, "Adolphe Appia, the Re-Birth of Dramatic Art," Theatre Arts, XVI (August, 1932), 623-624.

[51]Volbach, op. cit., pp. 214, 211.

[52]Kenneth Macgowan and William Melnitz, The Living Stage (New York: Prentice-Hall, 1955), p. 476.

He encouraged such prominent playwrights as André Gide, Jules Romains, and Charles Vildrac. He was a direct influence on Louis Jouvet and Charles Dullin, who in turn emphasized the rhythmic training of the actor's body in their own theatres. It is said that as a result of his effort "the actor has been looked upon in France as a man trained to interpret a script, as an instrument in the service of art."

In 1921 Dullin became director of the Théâtre de L'Atelier, where he sought to establish a stylized theatre in the tradition of the Vieux Colombier. Stressing "the unreality of the theatre," he attempted to visualize "the mysterious, poetic, and fantastic quality of the literary text."[53] Jean-Louis Barrault, who acted at the Théâtre de L'Atelier from 1931 until 1935, wrote in his Réflexions sur le théâtre (1949) that he was taught by Dullin the significance of the actor's "body and its expression." He learned that "it was through the study of the Body that I was to approach the technique of the actor." Barrault criticized the contemporary theatre for neglecting the visual element of production and insisted that the actor must train himself in movement that is "calculated, chosen, rhythmic."[54]

Jouvet, a director, designer, and lighting expert, as well as an actor, left the Vieux Colombier in 1922 to join the company

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[53] Duerr, op. cit., p. 454.

[54] Barrault, op. cit., pp. 19, 21, 114, 113.

of the Comédie des Champs-Elysées. He acquired his own theatre, L'Athenée, in 1934, collaborating with Jean Giraudoux in many productions. Jouvet's work, according to one critic, "marks a date, a point of departure, a new hope. It marks the theatre's escape from naturalism and psychologism into poetry. . . . It marks the rebirth of style in the theatre. . . ."[55] Monroe Stearns summarized Jouvet's theories regarding the actor's development as follows. First, the actor is "ignorant about himself. To be something other than himself disturbs him violently. . . . Everything in the theatre begins and ends in him and exists because of him." Second, the actor "discovers the Convention of the theatre and the restrictions of his profession." At this point:

> He sees his position as both instrument and instrumentalist. He perceives that his existence on the stage is composed of the audience, his fellow actors, the character he must play. Thus, he learns the art of pretending. . . . He acknowledges now his own "insincerity," understands that he has a double nature, that he must live in the limbo of half being and half seeming. What he used to call his art, he recognizes as a craft, a trade.

Stearns wrote that a third stage of the actor's development in Jouvet's theory was that reached when the actor "finally masters his feelings," becoming "one with the private and inexpressible intention of the author."[56]

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[55]Benjamin Cremieux quoted by Knapp, op. cit., p. 131.

[56]Monroe Stearns, "Louis Jouvet: the Master of Deceit," Theatre Arts, XXXVII (January, 1953), 20, 93.

France was not the only country to witness the trend toward rhythmic training for actors. In the German theatre, for example, an important result of the interest in movement was the Bewegungschor, or motion choir. Hans Wiener clearly distinguished this group from the Tanzgruppe, explaining that the former was made up of actors rather than dancers and developed as a remedy for "the old practice of peopling the stage with supernumeraries who, though costumed as peasants or Romans or whatnot, are still obviously only Mr. Smith and Miss Browne."[57]

Huntly Carter wrote that at the school of the Deutsches Theatre in Berlin, under the direction of Max Reinhardt, the actors were trained in Dalcroze eurhythmics.[58] The Deutsches Theatre was, in the opinion of Sheldon Cheney, "one of the most notable dramatic centers in the world . . . in many ways a model for progressives everywhere."[59] Its 1884 founder was Adolph L'Arronge, who directed the classics with the same historical accuracy characteristic of the Meininger company. Otto Brahm, director of the experimental Freie Buhne, assumed management of the Deutsches in 1894, producing in his repertoire plays by Ibsen, Hauptmann and other realistic writers. The 1894 production of

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[57]Hans Wiener as told to John Martin, "The New Dance and its Influence on the Modern Stage," The Drama, XIX (November, 1928), 37.

[58]Huntly Carter, The Theatre of Max Reinhardt (New York: Benjamin Blom, 1914), p. 183.

[59]Cheney, op. cit., p. 54.

Hauptmann's Weavers was played by an ensemble including the twenty-one year old Reinhardt; "but he had too clear an eye, too much imagination, too much inborn longing for movement, change, surprise, to tolerate for any length of time the monotony and drabness of naturalism."[60]

Reinhardt left the Deutsches after two years, but returned in 1905 as director of the theatre. In this position until World War I, Reinhardt experimented in various modes of production; in fact, he staged Midsummer Night's Dream in four different styles. The fact that a group of Wedekind plays was produced at the Deutsches in 1912 would indicate that Reinhardt did not hesitate to direct in a highly stylized mode. The new theatricalism of Appia and Craig clearly influenced Reinhardt, who combined "business genius with a comprehensive knowledge of the art of the theatre."[61] Huntly Carter saw Reinhardt's most distinctive quality as his high degree of practicality: "what others have conceived in theory, Max Reinhardt has given birth to in practice."[62] For example, his use of music as a unifying factor in productions was clearly in line with Appia's basic tenet. When Reinhardt could not find appropriate musical accompaniment, he had it composed especially for the performance.

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[60]Oliver M. Sayler, Max Reinhardt and his Theatre (New York: Brentano's, 1926), p. 41.

[61]Cheney, op. cit., pp. 52-53.

[62]Carter, op. cit., p. 183.

Not only was music used to set the rhythm of many of his productions but also the rhythmic chorus was a much used dramatic tool in his hands.

Reinhardt's theories of acting are difficult to formulate because, for him, there was "no one form of theatre which is the only true artistic form." He directed all types of plays and all styles of acting. However, it has been generally noted that his concern with acting centered around his idea that the actor primarily had to contribute to the over-all theatrical effect which he, as director, was seeking to achieve. For the most part, he, like Copeau, wanted his players "to surrender to the ensemble, . . . to the total picture. . . ." Gertrud Eysoldt described rehearsals under Reinhardt as an attempt to interpret the rhythm of a play:

> Timidly the rhythm begins. Reinhardt's eye flashes encouraging interest. He speaks in a low voice, as you call to one who is waking from sleep. . . . He tortures us, drives us forward, resolves every doubt. He makes us repeat. Once more we hold the reins in our hands--tighten and loosen them until we realize the rhythm of the pace. Once we are under way, all our repressions melt away. A rhythm of intensity and exhaustion swings us into a circle. Reinhardt grasps it and molds it. . . . He keeps up our enthusiasm, forces us back into the beat of the rhythm.[63]

Believing "that the haphazard education of the actor is responsible for the inanities of acting," one of his first actions after becoming director of the Deutsches was to organize a school. "Here pupils are put through their preliminary paces,"

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[63]Sayler, op. cit., pp. 126, 64, 112, 100.

explained Carter, "and taken carefully through all the departments of a player's career."[64]

When Dalcroze presented his first rhythmic spectacle at Hellerau in 1911, Reinhardt and his stage manager were among the spectators. Again, in June, 1913, he was on hand for Dalcroze's production of Gluck's Orphée, and reportedly exclaimed: "Que ne peut-on obtenir avec un peuple ainsi organisé!"[65] Reinhardt's stage manager, Arthur Kahane, explained their interest in the system, particularly for the small theatre:

> Through close contact with the spectator who, metaphorically speaking, can feel the warm breath of dramatic art, the actor will be compelled to draw from the well of his deepest experience. . . . Of course this will come most easily to actors who possess a musical temperament, for music is inherent in human beings and by music we may reach the heart of the vastest crowds.[66]

Reinhardt promptly set out to experiment with Dalcroze eurhythmics, hoping that "the music of physical movements will be restored, and actions and gestures will once more express thoughts and feelings that lie too deep for words."[67]

Another German director who stressed the need of rhythmic training for actors was Georg Fuchs. He admired Max Reinhardt,

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[64]Carter, op. cit., p. 183.

[65]Edmond Stadler, "Jaques-Dalcroze et Adolphe Appia," Émile Jaques-Dalcroze (Neuchâtel: Éditions de la Baconnière, 1965), p. 447.

[66]Jo Pennington, The Importance of Being Rhythmic (New York: Putnam, 1925), p. 110.

[67]Carter, op. cit., p. 183.

calling him "Ein magischer Mensch," and wished to achieve similar theatrical accomplishments at his Munchen Kunstler Theatre. However, Fuchs was even more articulate than Reinhardt in stating his purpose to "Retheatricalize the theatre." In Die Revolution des Theater (1909), Fuchs criticized players who, "like monkeys, . . . have been trained to ape the empty clutter and inane behavior of the everyday world," to represent "a fleeting fragment of the accidental and obvious so that those of vulgar and complacent mind may sigh, 'Ah, such is life.'" His suggestions to the actors were that they avoid the psychological as well as the literary approach to a character and that they cease the "imitation of the accidental."

Fuchs thought it absurd that actors were frequently "surpassed in the control of their bodies and in all the physical principles of their art by singers, dancers, and even by the buffoons of burlesque." According to him, "the most fundamental and essential element" for an actor was "rhythm, in movement, in speech, and in gesture." He believed that the talents of contemporary actors were being wasted. Only when those actors employed their bodies, "activated by poetic rhythms," for complete characterization, would the inhibitions which separated them from the audience be broken down. "Audiences love an actor who can give complete physical expression to intellectual and emotional concepts."

Since Fuchs' book was written a year before the construction of the Dalcroze school at Hellerau and the subsequent popularization

of the system, it is possible (but not likely) that Fuchs was, at that time, unfamiliar with eurhythmics. Although he did not mention the Dalcroze system by name in the text, he agreed with Dalcroze that "the closer the actor comes to rhythmically controlled play of the limbs as in the dance, the more creative he can be. . . ." Like the eurhythmist, Fuchs visualized the necessary training for actors as being similar to the "Greek gymnastic art of the ancient period; it united gymnastics with another cultural form, that is, with music." For Fuchs, as for Dalcroze, drama would always be "limited and inadequate" without "the cultivation of the body and the physical forms of expression." The architecture for his famous "relief stage" would, in fact, be based on the same principles of rhythm which he applied to acting. His theatre would be "neither a peep show nor a panorama, but rather that design which is most favorable to moving bodies, which unites them in a rhythmic pattern. . . ."[68]

Eurhythmics was introduced into the Russian theatre chiefly by the superintendant of the Imperial Theatres, Prince Serghey Volkonsky, "a man of high culture and exquisite taste, and an admirer of Jaques-Dalcroze, the Swiss apostle of new rhythmics. . . ."[69] Learning of the system through a well-known

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[68]Georg Fuchs, Revolution in the Theatre, trans. Constance Connor Kuhn (Ithaca, N. Y.: Cornell University Press, 1959), pp. xiv, xxviii, 48-49, 65, 49, 50, 54, 88-89.

[69]Marc Slonim, Russian Theatre (London: Methuen, 1963), p. 176.

vocalist and friend, Volkonsky was assured that eurhythmics would be useful to him. While he was visiting in Berlin in 1910, Volkonsky was told by a music critic that Dalcroze was at that time in Dresden. Again he was urged to meet Dalcroze and see his work: "'Il faut que vous y alliez,' insistait-il, 'c'est quelque chose pour vous.'" Many of his friends agreed, "C'est quelque chose pour vous!" Finally in December, 1910, Volkonsky went to Dresden and met the eurhythmist. Because Christmas vacation for the students began the next day, Volkonsky later wrote: "Si j'étais arrivé le lendemain, toute ma vie aurait pris une autre direction." As it was, the prince met Dalcroze and observed classes in eurhythmics and visited the new school at Hellerau, accompanied by Wolf and Harald Dohrn, the financial backers of the school. Wolf Dohrn reportedly commented to the surprised Volkonsky, "Nicht wahr, was fuer Zukunftsmenschen!"

Volkonsky became an avid disciple of the Swiss music teacher. Returning to Russia, he made speeches about eurhythmics both in Moscow and St. Petersburg. "Il parle dans ses livres de Dalcroze et de la rythmique; il voue à celle-ci son temps, son travail et son argent." Volkonsky believed that this was an important educational cause which deserved his support: "J'avais compris que l'éducation rythmique développe l'homme entier, qu'elle représente un bienfait pour l'humanité." He visited Hellerau again, holding conferences with Dalcroze and his associates in order to determine the exact nature of the system. Then the

prince used his influence to set up schools of eurhythmics in St. Petersburg, where Charlotte Pfeffer and Theodore Appia taught; in Moscow, where Nina Alexandroff taught; and in Riga. According to reports, Princess Gagarine and Countess Tolstoy volunteered the use of their homes for classes in Dalcroze eurhythmics.

When Dalcroze presented his festival in 1911, celebrating the close of the school year, Volkonsky and Constantin Stanislavsky were present. Both men also attended the June Festival at Geneva in 1914. On the latter occasion, the prince admitted a certain disappointment at the theatrical results; however, he praised the moment in the spectacle when the color-bearers moved into the audience, uniting the actors and spectators. Firmin Gémier's setting was also impressive: "puisque au dernier acte le fond de la scène s'écarte et que le lac lui-même devient acteur. Les barques suisses abordent, et leurs passagers courent au-devant de l'enthousiasme des figurants et du public."

At the request of Volkonsky, Dalcroze made several trips to Russia. With Marie Rambert and other students, Dalcroze toured that country giving demonstrations of his system. According to one report, the court at St. Petersburg was united in applauding them, and Rachmaninov praised their performance.[70] Alexander Bakshy, the famous critic, wrote in 1916 that a school of film acting had

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[70]Berchtold, op. cit., pp. 95-96, 106, 97.

been established in Russia "in which actors are taught dramatic expression and rhythmic movement according to Delsarte and Dalcroze!" Bakshy criticized contemporary "ideas on mobile composition" which he believed to be "undeveloped" and "crude." He saw hope in "the revolution started in this field by Jaques-Dalcroze. . . ."[71] In Moscow, where Dalcroze was a guest of the Moscow Art Theatre, Stanislavsky adopted the system as a method of training his actors.[72]

Stanislavsky and Vladimir Ivanovich Nemirovich-Danchenko decided to found the Moscow Art Theatre in June, 1897. The two men met in a room of the Slavic Bazaar, a Moscow restaurant, to discuss their respective ideals and principles of theatre. Before the end of their eighteen-hour discussion, Stanislavsky reported, "we came to an understanding of all fundamental questions and reached the conclusion that we could work together." Other conferences followed in which they resolved to form a theatrical company, decided upon a division of duties, and enumerated specific principles to be followed. They protested against artificial theatricality and senseless declamation in acting. Danchenko, the playwright, critic and teacher, agreed to select the repertoire and to handle all administrative duties. On the

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[71]Alexander Bakshy, The Path of the Modern Russian Stage and Other Essays (London: Cecil Palmer and Hayward, 1916), pp. xxiii, 235.

[72]Cheney, op. cit., p. 140.

other hand, Stanislavsky would exercise full control over matters relating to production. "The literary veto belongs to Nemirovich-Danchenko, the artistic veto to Stanislavsky." Both men were well qualified for their responsibilities.

Stanislavsky was the stage name for Constantin Sergeyevich Alexeyev (1863-1938), the director and actor who helped organize, in 1888, the Society of Art and Literature for the purpose of reintroducing effective theatrical production in Russia. Anyone who reads My Life in Art (1924) realizes the great extent to which he was influenced by the activities of the German Meiningen Theatre. In 1890 the Meininger visited Moscow for the second time, and Stanislavsky, then twenty-seven, was impressed with their work. He admired the remarkable ensemble acting they achieved, but he admired even more the directing skill of Ludwig Kronek, who exercised the powers of a producer-autocrat in controlling his players. "The restraint and cold-bloodedness of Kronek were to my taste and I wanted to imitate him," wrote Stanislavsky. "With time I also became a despotic stage director. Very soon the majority of Russian stage directors began to imitate me in my despotism as I imitated Kronek." Stanislavsky had his first opportunity to "imitate" Kronek in 1891, when he directed Tolstoy's The Fruits of Knowledge for the Society of Art and Literature. The bitter comedy was well received by the

audience, and the young director was placed in charge of all the Society's theatrical productions.[73]

Danchenko's experience in the theatre had also begun long before he met Stanislavsky at the age of thirty-eight. As a dramatist at the Maly Theatre in 1881, Danchenko had complained that inadequate rehearsal time, a lack of originality in staging, and poor selection of a repertoire were jeopardizing the artistic quality of the theatre. At that time he began to hold classes in acting at the Philharmonic Dramatic School. L. Freidkina was quoted as saying that Danchenko "was sure that schooling could release the actor from ignorance, develop his artistic taste, and acquaint him with the classics. . . ." He even experimented with the "inner technique" which would become a trade-mark of the Stanislavsky system.[74]

Sheldon Cheney wrote of the group which formed the Moscow Art Theatre as being "more amateur than professional, and its object was definitely to explore regions untouched by the regular theaters."[75] Although the services of a few professional actors were secured, the majority of the company came from the Society

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[73]Constantin Stanislavsky, My Life in Art, trans. J. J. Robbins (New York: Robert M. MacGregor, 1948), pp. 299, 295, 201, 207.

[74]Nikolai A. Gorchakov, The Theater in Soviet Russia, trans. Edgar Lehrman (New York: Columbia University Press, 1957), pp. 27-29.

[75]Cheney, op. cit., p. 46.

for Art and Literature and from Danchenko's classes at the Philharmonic Dramatic School. Rehearsals began in June, 1898, in a remodelled barn at Pushkino, about twenty miles from Moscow. The repertoire included Alexey Tolstoy's Tsar Feodor (Ivanovich), Chekhov's The Seagull and Shakespeare's The Merchant of Venice. Stanislavsky was strictly a disciplinarian in handling his actors, imposing severe penalties for laziness, capriciousness or carelessness. Work periods lasted from eleven in the morning until five in the afternoon and again from seven until eleven at night.[76]

Despite the fact that the first season in Moscow was not a great financial success, the company managed to survive through the aid of a patron, and it steadily grew in popularity. By 1906 the company was able to make a European tour, giving sixty-two performances in Berlin, Dresden, Prague, Vienna, Frankfurt, Hanover, Karlsbad, Wiesbaden and Warsaw. Although Stanislavsky gained wide recognition as "the greatest of naturalistic directors,"[77] he did not restrict his work to the realistic mode. For example, three of Maurice Maeterlinck's one-act plays were presented as early as 1904, and in 1908 this theatre was the first to attempt his fantasy The Blue Bird. During the two decades between its founding and 1917, the Moscow Art Theatre, according to Marc Slonim, "tested its skill and strength in

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[76]Stanislavski, op. cit., pp. 300-302.

[77]Toby Cole and Helen Krich Chinoy (eds.), Directing the Play (New York: Bobbs-Merrill, 1953), p. 33.

naturalistic representation, then created the drama of moods and impressions, went a long way into psychological realism, and, . . . made some explorations in symbolist art. . . ." Their repertory of productions was, indeed, widely varied including historical-classical plays (Julius Caesar), fantasies (The Blue Bird), symbolist and impressionist plays by Ibsen, Knut and Andreyev, social thesis plays (The Power of Darkness and An Enemy of the People), as well as numerous Soviet plays by Bulgakov, Simonov, and Afinogenov.[78]

The emphasis in the theatre was always on acting. Nikolai Gorchakov wrote that by 1906 Stanislavsky had realized "that bodily freedom plays an essential role in the inner emotion of creation." Bodily freedom meant to Stanislavsky "the absence of tenseness in the muscles, the complete subordination of the actor's physical apparatus to the commands of his will."[79] With such goals in mind it is not difficult to understand how Stanislavsky came to use Dalcroze eurhythmics for the training of his actors. The Russian director was on hand for the opening demonstration at Hellerau in 1911, and that same year Dalcroze returned the visit.[80] Stanislavsky was also interested in the technique of Isadora Duncan, the American dancer, who searched for the expression of

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[78]Slonim, op. cit., p. 171.

[79]Gorchakov, op. cit., pp. 33-34.

[80]Tibor Dénes, "Chronologie," Émile Jaques-Dalcroze (Neuchâtel: Éditions de la Baconnière, 1965), p. 19.

inner truth through dance. In fact, it was through his association with Duncan that he became acquainted with Gordon Craig's revolutionary theories.[81]

In order to understand the non-realistic approach, Stanislavsky invited Gordon Craig to help in the 1911 production of Hamlet at the Moscow Art Theatre, a production which Dalcroze saw in person. The eurhythmist wrote this surprising letter to his friend Appia after the performance:

> Je viens de voir Hamlet chez Stanislawsky avec les décors de Craig, l'Anglais qui prétend révolutionner l'art décoratif théâtral; il y a de très belles choses, toutes copiées de vous, à ce point que j'en écume encore de rage après 9 heures de sommeil agité, ou plutôt d'insomnie. Mais l'impression générale est de monotonie, car il n'y a point de gradation dans les divers actes. Tout l'espace est constamment employé intégralement. Les délicieuses scènes d'intimité de Polonius et d'Ophelie sont sur un carrefour, et celle du fossoyeur en plein cirque. Colonnes toujours, de même hauteur, sur une même largeur, celle de la scène entière.
>
> J'ai l'impression que cet homme a dû voir vos dessins et ne sait pas s'en servir. Que vous soyez copié, c'est tout naturel; tout homme de génie l'est, et même des pauvres bougres comme moi qui viens en un mois de me voir pillé littéralement 3 fois en 3 occasions auxquelles je fus présent. Et si bien pillé que c'est moi qui aurai l'air d'être l'imitateur ... Mais en ce qui vous concerne, j'aimerais qu'enfin paraisse sur vous un opuscule qui révélât avec dates au public, vos différents essais. Je ne suis malheureusement pas assez spécialiste pour faire cela moi-même. Mais je trouverai l'homme. Je le veux.
>
> Toute la valeur des décorations de Craig réside dans le Scheinwerfer, mais je dois avouer qu'il a des terribles inconvénients. Il accentue et manie, mais il produit des ombres, des silhouettes grimaçantes et contournées qui deviennent un vrai cauchemar. J'ai entretenu de cela le mécanicien d'éclairage. Il me dit qu'on ne peut éviter cela. Qu'en pensez-vous? Dans un bel éclairage faisant ressortir Hamlet, on le voit à gauche ou à droite, reproduit sur les

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[81]Stanislavski, op. cit., p. 507.

> diverses colonnes, très défiguré et caricatural! ... Une chose que j'aime beaucoup--pardon--c'est le rideau. Hier soir, chaque fois qu'il se levait ou se baissait, j'en éprouvais une grande émotion. Je crois tout de même que dans la majorité des cas, le spectateur doit être ... spectateur et que ses émotions doivent être celles de celui qui subit l'action sans pouvoir y participer. Mais cela dépend du genre de pièces, et nous en reparlerons.[82]

The influence that Stanislavsky's theory and practice had on the Russian theatre was phenomenal. Around the Moscow Art Theatre a number of experimental groups flourished: three studios which later became independent, also Danchenko's Musical Studio, the Jewish Habima Theatre, the Chauve Souris Company, and Stanislavsky's Opera Studio. Several of them, especially the Art Theatre, made extensive foreign tours.

Norris Houghton reported in 1934 that the Stanislavsky system was the basis of most of the Moscow acting schools. Houghton explained that training for actors in Russia was accomplished in "two formal channels": the "technicums," associated with the individual theatres, and the schools of the theatre supervised by the Peoples' Commissariat of Education. The Maly, Kamerny, Jewish, Vakhtangov, Meyerhold, Second Moscow Art, Gypsy and Revolutionary theatres all operated technicums in Moscow during Houghton's visit, the emphasis in the actor's training varying according to the philosophy of the individual theatre.

The influence of Dalcroze was apparent in the technicum of the Kamerny theatre, where the emphasis was placed on "complete

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[82]Stadler, op. cit., p. 441.

control and flexibility of the body." In addition to classes in regular ballet, the young actor had an hour each day of what the catalogue called "gymnastics: rhythmics."[83] Such exercises in preparing the body for the stage were essential to Alexander Tairov, the originator of a type of production in which "heroic gesture and formalized rhythm would replace the facsimile naturalism of Stanislavsky."[84] Tairov founded the Kamerny in 1914 as a protest against realism. He believed that it was not enough "to ask the actor only to feel. . . ." The actor's body, he believed, should be as well trained as that of the dancer: "What craft, what tireless vigilance, what carefulness must be yours as an actor in order to subject your material to your creative will, in order to force it to take the necessary forms."[85]

Vsevold Meyerhold was even more obviously anti-realistic than Tairov, and he bewildered Soviet audiences with his productions. Meyerhold told his actors that motion was the most important factor in a play's presentation. "The role of motion on the stage is more important than the role of the other elements. . . . The audience learns the thoughts and motives of an actor through his movements."[86] In order to accentuate the

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[83]Norris Houghton, Moscow Rehearsals (New York: Grove Press, 1962), pp. 35-36.

[84]Cole and Chinoy, op. cit., p. 58.

[85]Tairov trans. and quoted in Duerr, op. cit., p. 445.

[86]Meyerhold trans. and quoted in Duerr, op. cit., p. 470.

movement inherent within plays, Meyerhold devised an acting system called bio-mechanics. Meyerhold's assistant Korenyev gave this definition of the system, a definition later approved by Meyerhold himself:

> Bio-mechanics is the name given by Meierhold to a method of training actors elaborated by Meierhold himself. . . .
>
> The subject of bio-mechanics is an attempt to find active laws for the actor's movements within the frame of the stage. . . .
>
> The trained body, the well-functioning nervous system, correct reflexes, vivacity, and exactness of reaction, the control of one's body--in other words, the general feeling for space and time, and coordination of movements with each other--such are the results of the application of bio-mechanics. Such is, at the same time, the basic approach, which, together with a certain talent for music and a certain amount of intelligence, Meierhold asks from his actors.[87]

The bio-mechanics actor was taught to avoid subjective emotions and that the soul of dramatic expression was the action and reaction of muscles. Houghton wrote that all classes were held behind screens in the lobby of the Meyerhold Theatre. The twenty-five students, he observed, were practicing "an exercise to music based on the movements of a boxing match. . . ." Despite the fact that Meyerhold disagreed openly with Stanislavsky, all students at the theatre were required to train in the Stanislavsky system. This "shows forcefully," wrote Houghton, "how fundamental all Russian theatre people consider Stanislavski's training methods to be. I should say that everyone in the Moscow theatre world has a knowledge of the essentials of that system."

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[87]Korenyev trans. and quoted in Houghton, op. cit., pp. 38-39.

Even though at the Maly training school "mastery of the 'mighty line' and familiarity with Shakespeare" was stressed, some time was given early in the actor's preparation for the study of rhythmic movement. "During the first year of the course not a word is spoken--all is in pantomime."[88] This procedure, which first taught the control of movement and then admitted voice training, was a special feature of the Stanislavsky system.

Similar training in movement was offered at Marxist Eugene Vakhtangov's theatre, which evolved into the Third Studio of the Moscow Art Theatre. Vakhtangov decided that both Stanislavsky, "in his enthusiasm for real truth," and Meyerhold, "carried away by theatrical truth," were missing the point of theatre. He agreed with Stanislavsky that truth had to be sought on the stage, but he also concurred with Meyerhold that a style had to be found, a style which had "a theatrical ring to it." He concluded that "feeling is the same in theatre and life, but the means and methods of presenting them are different."[89] Vakhtangov's chief actors, Yuri Zavadsky and Reuben Simonov, were famous for their mastery of movement. Houghton wrote that Zavadsky "has a fine ear for the theatrical value of music and his productions have a running orchestral commentary which . . . elucidates his thoughts." Simonov's "performances are chef

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[88]Houghton, op. cit., pp. 39-40, 38, 37.

[89]Cole and Chinoy, op. cit., pp. 161-162.

d'oeuvres of rhythmic composition. . . ." During the performances at the Vakhtangov Theatre, music was played

> not with the desultory sentimentality of our "incidental off-stage music," but to give point to a situation, to help bring a laugh, to intensify suspense, to deepen a mood. The actors as well as the audience seem to hear the music and to respond to it. It is thus integrated with the performance.[90]

Houghton's description would indicate that Appia's prescription for the use of music in the theatre had at last been realized.

In the schools of theatre under the direct supervision of the Peoples' Commissariat of Education, the Dalcroze system of eurhythmics was taught by authorized Dalcroze teachers. One of Dalcroze's pupils wrote to him from Moscow in 1921:

> Something startling has happened! The central government of Soviet Russia has a huge institution maintained entirely by the state, called the Institute of Rhythmic Education. It consists of a college with many big classrooms, a dormitory for pupils from the provinces and a beautiful garden. The aim of the Institute is to train teachers to teach the Dalcroze method and to introduce it as obligatory training in all the schools of the Republic. At this time we have two hundred and thirty adult pupils and one hundred and fifty children. We give lessons in more than seventy schools in Moscow, beginning with the kindergarten and ending with the big musical, theatrical and dancing schools. Our parent school is in Leningrad. Our latest news was the creation of a special section of Rhythmic in the department of public instruction. We have received an extraordinary communication, telling us that in the steppes of Oremburg there is a teacher who is doing wonderful things with the natives. One of your pupils is at Bakou, and others at Tiflis, at Kiev, at Kharkoff. One of my pupils went to Odessa, another is in the Caucasus and others at Batoum, Woronage, Latvie, Riga and Libau. All the province wants to dance, and as the Central Government bans dancing, all dancing is called "rhythmic gymnastic." You can imagine the work imposed upon us to enlighten the

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[90]Houghton, op. cit., pp. 216-217.

> province on the subject! Is it not wonderful, all that I am telling you, dear Monsieur Jaques? Although we are not communists, we, your pupils, have no little power. The reason is that your system is recognized as developing the social qualities so important in the new life that Russia is beginning to live.[91]

Dalcroze eurhythmics was certainly not the sole method of training actors in the European art theatres. However, it was one method, among many, to train the performer for his new role in the productions which sought a synthesis of the various theatrical elements. Dalcroze's influence on the three key figures in the art theatre movement--Copeau, Reinhardt, and Stanislavsky--is evident. That his system, or some variation of that system, was in turn used by the followers of these three theatrical giants is very likely. Huntly Carter wrote that eurhythmics was useful for the theatre because in solving the complex problem of achieving rhythmic movement Dalcroze "has provided a simple key which anyone can apply."[92]

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[91]Pennington, op. cit., pp. 36-37.

[92]Carter quoted in Cheney, op. cit., p. 141.

CHAPTER VI

EURHYTHMICS IN THE AMERICAN THEATRE

During the decade between 1914 and 1924, knowledge of European productions by the Moscow Art Theatre and Max Reinhardt and of the scene designs of Adolphe Appia and Gordon Craig affected such American theatrical artists as Robert Edmond Jones, Sam Hume, Norman Bel Geddes, and Lee Simonson. John Mason Brown wrote that partly under their influence a new artistic awakening and enthusiasm occurred in this country which echoed the art theatre movement in Europe. Another influence on this "new artistic awakening" was, in Brown's opinion, a growing appreciation for the dance:

> The Russian dancers from the Imperial Opera House in St. Petersburg, the various solo dancers, such as Isadora Duncan, Ruth St. Denis, and others, and many troupes of national dancers from various lands, have shown us something of the possibilities of dancing in expressing life. . . . This joy in motion must necessarily be reflected in our drama, and the theatre has accordingly begun to draw into its service a feeling for the art of the dance at its best.[1]

Many of the dancers of the day, including Ruth St. Denis, George

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[1]John Mason Brown, "Introduction," The Theatre of To-Day, by Hiram Kelly Moderwell (New York: Dodd, Mead, 1928), pp. xx, 26.

Balanchine and the members of the Russian Imperial Opera House company, were, in fact, products of Dalcroze training.[2]

Sheldon Cheney asserted that Americans "have the right at least to ask that our dramatic schools and studios shall train actors in the principles of some such system as that of Jaques-Dalcroze." However, Cheney admitted that, as late as 1925, the "rhythmic art of the theatre," so important to progressive directors in Europe, was in America "yet ungrasped and only half guessed." The seemingly impractical ideal of Gordon Craig would, in Cheney's view, "become a reality when the art theatre method is studied, played with, and carried to its most characteristic achievement." In order to produce effectively the sort of new drama written by Yeats, Dunsany, Maeterlinck and others, Cheney believed that an actor had to acquire musical movements as well as musical speech:

> Not only must the actor's gestures be quietly expressive, but there must be a certain grace of bodily action, and a measured fluidity or rhythm in changes from posture to posture. Just as in the use of the voice, there must be overtones of feeling: the face, the hands, the body and limbs must interpret subtler emotions that are not expressed in the larger action. For the face when used as a mask, and the body when directed as an instrument of rhythmic expression, can register shades of feeling which are impossible to even the perfectly modulated voice.[3]

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[2]Letter from Dr. Hilda Schuster, Director, The Dalcroze School of Music, New York, April 2, 1966.

[3]Sheldon Cheney, The Art Theater (New York: Alfred A. Knopf, 1925), pp. 141, 94, 138-139.

The earliest first-hand report in America of Dalcroze's work was made by Charles Ingham, an editor of the Encyclopedia Britannica. In a 1911 article for Good Housekeeping, Ingham described his visit to Hellerau and explained the daily routine of the children and adults of various ages who came to study with Dalcroze. Most of the adults were teachers of music or gymnastics who hoped to benefit from the new approach. Many were actors and dancers, and some were orchestra conductors. In this early report Ingham suggested the application of eurhythmics to the actor's training by quoting Jean d'Udine, director of the Dalcroze School in Paris, as saying:

> With the problem of bodily equilibrium is intimately bound up that of the attractiveness of mobility. Physical expression depends upon the co-ordination of movements. It is by their regularity, their precision, their fullness in sustained quality, that we are able to give the impression of gracefulness.[4]

Ingham's report prompted a number of American magazine articles treating eurhythmics, and it signaled the arrival in the country of the first group of Dalcroze students. Those students secured teaching positions in universities and conservatories in Philadelphia, Boston, Chicago, Buffalo, Seattle, and Pittsburgh. Suzanne Ferrière established a Dalcroze School in New York in 1915.[5] Ten years later the New York school compiled the following

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[4]Charles B. Ingham, "Music and Physical Grace," Good Housekeeping, LII (January, 1911), 14-18.

[5]Letter from Dr. Hilda Schuster, April 2, 1966.

list of schools in America where eurhythmics was taught:

Private Schools and Colleges
- Laurel School, Cleveland, Ohio.
- Francis W. Parker School, Chicago, Ill.
- State Normal School, West Chester, Pa. (Summer Session.)
- Hawthorne School, Glencoe, Ill.
- The Phoebe Anna Thorne Model School of Bryn Mawr College, Bryn Mawr, Pa.
- The Baldwin School, Bryn Mawr, Pa.
- Miss Hyde's School, New York City.
- Abington Friends' School, Jenkintown, Pa.
- Kindergarten Teachers' Association, New York City.
- Hunter College, New York City.
- Haskell School, Cambridge, Mass.

Special Schools
- Cornish School of Music, Seattle, Wash.
- New York Institute for the Education of the Blind, New York City.
- Boston School of Public Speaking, Boston, Mass. (and the summer session at Gloucester, Mass.).
- The Grace Hickox Studio of Dramatic Art, Chicago, Ill.
- The Cleveland Institute of Music, Cleveland, Ohio.
- Master School of United Arts, New York City.
- The Laboratory Theatre, New York City.
- Drama Institute, Inter-Theatre Arts, New York City.
- Denishawn (School of the Dance), New York City.
- Alviene University School, New York City. (School of the theatre and dance.)
- Hawley School of Development, Stamford, Conn.
- Institute of Musical Art of the City of New York.
- New York School of Dalcroze Eurhythmics.
- Boston School of Dalcroze Eurhythmics.
- Adolph Bolm School of the Dance, Chicago, Ill.
- The Bird Larson School of Dancing.
- Music Box Summer School, Cummington, Mass.

According to Jo Pennington, the spread of the Dalcroze method in America was always hampered by a shortage of teachers.[6] To guarantee the future efficacy of his method, Dalcroze had set up strict requirements for a teacher's diploma. A prospective

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[6]Jo Pennington, The Importance of Being Rhythmic (New York: Putnam, 1925), pp. 141-142, 41.

teacher had to demonstrate unusual flexibility and responsiveness to be admitted to candidacy, and he had to solve difficult problems of solfege, rhythmics, and improvisation to the satisfaction of at least two graduates of the Institut Jaques-Dalcroze.[7] In 1926, Margaret Heaton, the second director of the New York school, requested permission from Dalcroze to create a teacher's training program. The permission was granted and three Geneva teachers--Paul Boepple, Jr., Muriel Bradford and Johanne Gjerulff--were sent to New York. The first teachers' certificates were not awarded in America until 1929.[8] However, Dalcroze training in the theatre had been witnessed in America much earlier.

When Jacques Copeau brought his troupe to America in 1917, he had just come from consultations with Dalcroze in which they discussed "the best methods of organizing rhythmical dancing classes." Convinced that such classes would "enable the actor to coordinate his bodily movements with his speech,"[9] Copeau procured the services of a eurhythmics teacher for his New York trip. According to Elizabeth Allen, writing in a 1919 article for Theatre Arts Magazine, the teacher, Miss Jessmin Howarth, not only drilled the troupe regularly each day in rhythmic gymnastics but

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[7]Urana Clarke, "Dalcroze: Rhythm in a Chain Reaction," Musical America, LXX (November 15, 1950), 38.

[8]Letter from Dr. Hilda Schuster, April 2, 1966.

[9]Bettina Liebowitz Knapp, Louis Jouvet, Man of the Theatre (New York: Columbia University Press, 1957), p. 41.

also observed each rehearsal, "with an eye to gesture and physical interpretation."

Howarth reportedly praised Copeau as being such an accomplished performer that he automatically "coordinates mind, emotion, and gesture for the interpretation of a part." Some other members of the cast, however, were not so gifted and had great difficulty in following Copeau's instructions. "Though they may perfectly understand his idea," she explained, "they have insufficient control of mind over body to translate this idea into synthesized motion." The mere imitation of "visual gesture" was, in Howarth's view, a poor substitution for grace and rhythm. She blamed most of the trouble on "physical inhibition" which will always "baffle the actor." The eurhythmics teacher gave a specific illustration of a typical problem involving movement which arose during her work with Copeau's company:

> . . . one man who was supposed to be listening acutely to a conversation on the other side of the stage, insisted on bending away from the action instead of toward it, thereby breaking the unity of the scene. When told to lean the other way, he tried but could only do so awkwardly. Instinct told him to bend away; he had to obey. But though he listened never so hard, he failed to convey the idea of listening.

Elizabeth Allen apparently came away from her interview with Jessmin Howarth convinced of the validity of the Dalcroze system, which, she believed, united "for the purposes of self-expression the three channels of personality--mind, will, and body." She expressed the hope that Americans would not limit

their application of eurhythmics to education, as the British had done for the most part, but that her countrymen would recognize the method's significance for the theatre arts. "Rhythm as a dramatic force acts directly on the most fundamental emotions of mankind," she declared. "Continuous rhythmic motion is as different from mere gesture as poetry is from prose." Copeau's exhibition had proved for her that "the thread of a rhythmic continuity may unite any group of actors for the realization of a dramatic piece."[10]

The leaders in America's own "insurgent movement" for an art theatre technique, according to Cheney, had one important characteristic in common: each had "known intimately the work and the ideas of the chief artists of the European stage." Each of them "takes off his hat to Stanislavsky" and "calls Copeau brother."[11] Most of them were also united in that they were associated with the so-called "little theatre movement" in America, a movement which Glenn Hughes believed "transformed the amateur dramatic world, and in some instances altered the complection of professional theatricals." A new belief in the importance of drama and a desire for participation in theatrical activity led to the establishment of settlement groups, municipal

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[10]Elizabeth Allen, "Eurhythmics for the Theatre," Theatre Arts Magazine, III (January, 1919), 46, 42, 43-45, 37.

[11]Cheney, op. cit., p. 37.

organizations, and college clubs interested in acting, directing, and design, as well as in the establishment and financing of theatres.

In the first decade of the century, Chicago was a leader in the little theatre movement, with its Donald Robertson Players, Hull House Players, New Theatre, and the Drama League. Such groups prepared the way for Maurice Browne's Chicago Little Theatre. If one accepts Hughes' definition of a little theatre as one "of modest size and equipment, with artistic rather than commercial aims," then none was more true to type than Browne's theatre.

Moving from England, Browne initiated the venture in 1912, and for five years he "specialized in poetic drama, and introduced through simplified settings and mood lighting certain of the fundamental theories of Gordon Craig."[12] In a small playhouse which seated only ninety-one people, the company produced dramas by Euripides, Synge, Yeats, Ibsen, Schnitzler, Wilde, Strindberg, Hankin, Dunsany, Shaw, and Andreyev, among others. Although his actors were amateurs, Cheney reported that Browne paid small salaries and "trained them with the ideas of Craig, Dalcroze and Appia, rather than the image of the existent American theater." During its five seasons of active production,

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[12]Glenn Hughes, The Story of the Theatre (New York: Samuel French, 1947), pp. 360-370.

this group "was more concerned than any other in America with the pursuit of a suitable and distinctive art theatre technique."[13]

As early as 1913, in an essay entitled "The Temple of a Living Art," Browne outlined his plans for an art theatre and briefly forecast the new form of production which would emerge from the little theatre movement.[14] An announcement of the theatre's principles and purposes, written at the close of its first season, read: "A repertory and experimental art-theatre, producing classical and modern plays, both tragedy and comedy . . . preference is given in its productions to imaginative plays, dealing primarily, whether as tragedy or comedy, with character in action."[15] A large gift from Harriet Edgerton during its second season relieved the theatre of financial burdens for a time. The gift, however, was accompanied by one provision: that Browne and his wife tour Europe and study the principles and practices in the best of the art theatres. "Bountiful in hand, heart, and build," explained Browne in his autobiography, "Harriet Edgerton was concerned because her two small sons, like Chicago's other children, had little nourishing or even digestible theatrical fare."[16]

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[13]Cheney, op. cit., pp. 119-120.

[14]Maurice Browne, "The Temple of Living Art," The Drama, III (November, 1913), 160-178.

[15]Quoted by Ralph Roeder, "Maurice Browne, American Producers, I," Theatre Arts, V (April, 1921), 114-115.

[16]Maurice Browne, Too Late to Lament (London: Victor Gollancz, 1955), p. 163.

Traveling to Europe, Browne wrote an article in two parts called "The New Rhythmic Drama," analyzing the major elements of an art theatre production. Ralph Roeder believed this to be a significant "body of aesthetic" because it was "the first contribution to that field by an artist of the new theatre in America. . . ."[17] In the essay Browne formulated three basic conclusions regarding production which echoed principles laid down by Dalcroze and Appia earlier:

> Fluid idea in appropriately conventionalized form constitutes rhythm.
> Rhythm is a basic principle of all the arts.
> Drama is the rhythmic fusion of movement, light, and sound.

Browne believed at the time of this writing that "the new rhythmic drama . . . derives from . . . the imaginative school associated with the name of Gordon Craig. . . ."[18] However, his European tour was to convince him that "the imaginative school" could be associated with other names as well.

When Browne reached London in June, 1914, he heard of the work being done by Dalcroze and Appia at Hellerau and went there to meet them. However, he was disappointed to find that the two "builders of Hellerau" were not present. Appia was on vacation, and Dalcroze was producing the Swiss Pageant of Independence in Geneva. While he was at Hellerau, Browne was escorted through

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[17]Roeder, op. cit., pp. 118-119.

[18]Maurice Browne, "The New Rhythmic Drama," The Drama, V (February, 1915), 146-147.

"the superb hall which Appia had designed," accompanied by one of Appia's young electricians. He later described the control room of the hall as "bank after bank of dimmers perfectly planned." Impressed with what he saw at Hellerau, Browne "cancelled a projected visit to Moscow and went to Geneva instead." There he found that all of Switzerland "centered that year round Emile Jaques-Dalcroze." In spite of the fact that Dalcroze had been rejected by the Geneva Conservatory in earlier years, the city now "brought back its most famous citizen with banners and trumpets." Browne wrote that at that time Dalcroze was "more sought after than even the President of the Republic. . . ."

Several meetings with Dalcroze followed and Browne left this memorable summary of his impressions of the eurhythmist:

> His hallmark was simplicity. A plump bearded serious little man, rapid of speech and voluble, he blazed with excitement when we jumped to the heart of his meaning or threw in a sentence which stimulated his heart and brain. "The people should be an integral part of the theatre" was the keynote of his discourse; "L'art du théâtre doit être anonyme" ("The art of the theatre should be anonymous"). The part played by "the people" in the great musical pageant which he had composed and was directing seemed to interest him more than the pageant itself. At heart a social reformer, the elimination of class-distinction by rhythmic movement mattered to him supremely. . . . He loathed commercialism, particularly in the theatre, inveighed passionately against the long-run system--acting had become a trade--and was delighted when I spoke of Hellerau as a temple and of the work which he and Appia were doing there as a religion.

When the pageant was produced, Browne and his wife were invited to sit beside Dalcroze in the orchestra pit while he conducted. Browne described the event as a "national occasion":

> From where we sat we could not see the audience, but we could hear it. He Dalcroze told us to stand up and look: thousands upon thousands, cheering for Switzerland, peace, freedom; the very girders of the roof were crowded with youngsters. Our view of the stage was as good as his own: twelve hundred people on it, moving and singing in perfect rhythm. At the pageant's end the great back wall of the stage was rolled aside; we gazed out over a fleet of floodlit boats on the lake; and the whole vast audience rose to its feet and joined with orchestra and players in the triumphal song of peace and freedom which came floating toward us across the shining water.

Browne traveled from Geneva to Venice, where he hoped to meed Gordon Craig: "His Art of the Theatre was our bible; this meeting was to be our tour's apex and crown; we went toward him with hero-worship in our hearts." The reception he received from Craig was, however, not what he had expected. Before the introductions were completed the English designer accused Browne of stealing his ideas regarding the use of screens in stage settings:

> . . . like all his other imitators I had pillaged his brain and refused to acknowledge my debt. . . . The flood of vituperation spread wider, overwhelming in turn Barker, Copeau, Dalcroze, Lady Gregory, Stanislavsky and virtually everyone of note in the theatrical world. . . . Appia was a mathematician. . . . For over an hour Craig proclaimed his own genius and his fellows' iniquity, then rose and strode away.

Like Copeau before him, Browne left Craig "heartsick and disillusioned."

Returning to Chicago at the outbreak of the war, Browne set about his task of introducing "rhythmic drama" in America. His talks with Dalcroze had helped to clarify the practical steps that should be taken in reaching his goal. Lucy Duncan Hall, who

was in Dalcroze's opinion the ablest exponent of his system in America, worked regularly in Chicago with Browne's company. Believing that the "ritual dance" was the basis of theatre, Browne's aim, "a 'dance' with words, now became more clearly defined as a rhythmic fusion of movement, dancing-place (stage and setting), light and speech." Experiments were even conducted in which music was used instead of words during the rehearsals of scenes.[19]

The Chicago Little Theatre's 1916-1917 production of Euripides' Medea was perhaps the best example of Browne's utilization of Dalcroze eurhythmics. A critic wrote of the Medea chorus:

> Here were six mobile, supple, rhythmic figures, who gestured with their arms, with their frames, with their robes, which seemed themselves to be only gestures of the protagonists, to be extensions and excursions of Medea's soul. Whether Greek or modern, this is poetry in spectacle.

Although the movement of the chorus was, according to Ralph Roeder, "the most significant feature of his interpretation of Greek tragedy, . . . the most mooted point of discussion aroused by the Medea was that of its lighting--'mood-lighting.'"[20] Browne agreed with Dalcroze and Appia that the lighting "switchboard is as sensitive an instrument as a violin and needs an artist to play it."[21]

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[19]Browne, Too Late to Lament, pp. 158, 167-169, 172-173, 168, 159.

[20]Roeder, op. cit., pp. 119, 120-121.

[21]Browne, Too Late to Lament, p. 159.

Roeder claimed that the production of Medea was "the most complete experiment of its kind" and that lighting became "an integral element of the rhythmic drama."[22] However, Macgowan wrote that as a result of the lighting equipment which was superior to Browne's, "Salzmann achieved more subtle changes in his work with Dalcroze and Appia at Hellerau."[23]

The Chicago Little Theatre ended in bankruptcy in December, 1917. In a theatrical advertisement announcing what proved to be the theatre's last season, Browne philosophically explained the problems which had plagued the enterprise:

> Life, always insecure, is today perilous; right conduct, always difficult, is today almost impossible; independent thinking, the basis of right conduct, never generally practised, is today generally condemned; and those values which mankind has slowly and painfully built for itself . . . today are themselves shaken. . . .
>
> Among these values is beauty. For five years the group of people gathered around the Chicago Little Theatre has endeavoured to serve beauty, believing it to be worthy of service. . . .
>
> Knowing these things and remembering always what it is impossible to forget, the great unhappiness of our time, it seems to us that we are bound in all ways, putting aside all thoughts of personal gain, to test by all methods the validity of the art which we serve. . . . Such examination must neither be influenced by public opinion nor hastily made.[24]

Cheney believed that the venture failed "due more to inadequate acting than any other one cause." Because Browne's

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[22]Roeder, op. cit., p. 121.

[23]Kenneth Macgowan, The Theatre of Tomorrow (New York: Boni and Liveright, 1921), p. 116.

[24]Browne, Too Late to Lament, pp. 211-212.

actors were amateurs and had only part of their time to devote to their art, they could not possibly acquire the proficiency of speech and movement which characterized the actors of the famous European art theatres.[25] Roeder wrote that it was acting that most concerned Browne after 1917: "It was the least successful fruit of his period in Chicago, he feels, and like Copeau he takes it as the foundation . . . of all the rest."[26] It is interesting to note that, in the spring of 1921, Browne produced in New York The Tidings Brought to Mary, Paul Claudel's play which Dalcroze and Appia had staged during their first season at Hellerau.

Dalcroze eurhythmics was also used to train actors at the American Laboratory Theatre, which Harold Clurman acknowledged to be the school "where, for the first time, the technique of acting according to the Moscow Art Theatre was being taught to American students."[27] Richard Boleslavsky, founder of the Laboratory Theatre, became a member of the Moscow Art Theatre in 1906, studied in Stanislavsky's school for three years and acted in numerous productions. He was a member of the group which formed, in 1912, the First Studio, established by Stanislavsky to further

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[25]Cheney, op. cit., p. 120.

[26]Roeder, op. cit., p. 122.

[27]Harold Clurman, The Fervent Years (New York: Alfred A. Knopf, 1945), p. 11.

develop his system. Boleslavsky was associated with Stanislavsky until, as a result of political dissatisfaction, he emigrated to America in 1922.[28]

In 1923 the Moscow Art Theatre toured America for the first time, and in that same year Boleslavsky delivered a series of lectures at the Princess Theatre in New York. The July, 1923, issue of Theatre Arts contained an article by Boleslavsky entitled "The Laboratory Theatre," in which he praised experimental theatres and claimed that "experience in such studios as those of Jaques-Dalcroze, Craig, and the Moscow Art Theatre proves that only by combined effort can theatrical progress be achieved."[29] Through the financial aid of Mrs. Herbert K. Stockton, Boleslavsky was able to open a small school for actors in New York.[30] In October, 1923, Theatre Arts carried his "First Lesson in Acting," in which he explained that as a director he could "manage very well with an actor with a completely trained body." He suggested that young actors spend an hour and a half each day with "gymnastics, rhythmic gymnastics, classical and interpretative dancing,

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[28]Paul Gray, "Stanislavski and America: a Critical Chronology," Tulane Drama Review, IX (Winter, 1964), 25, 28.

[29]Richard Boleslawsky, "The Laboratory Theatre," Theatre Arts, VII (July, 1923), 248.

[30]Gray, op. cit., p. 28.

fencing. . . ." Such training would not only give the actor flexibility of movement, but would also make him "pleasing to look at."[31]

When the Moscow Art Theatre tour of America ended in 1924, some members of the company decided to remain in America. One of these actors, Maria Ouspenskaya, joined Boleslavsky in his effort to establish a school and theatre. While Boleslavsky devoted most of his time to lecturing, directing and developing a repertory theatre, Ouspenskaya was in charge of the classes in which the students went through various exercises including rhythmic gymnastics.[32] Ronald Willis described the Laboratory Theatre as "the American counterpart of the Moscow Art Theatre,"[33] and Paul Gray called it a "center where Americans were introduced to the aesthetics and methodology of Stanislavski. . . ." Both Willis and Gray found that Dalcroze's system of eurhythmics was an important part of the Boleslavsky program.

Boleslavsky wrote six articles illustrating his teaching methods for Theatre Arts between 1923 and 1932. In 1933 those articles were published as a book entitled Acting; the First Six Lessons, which, according to Gray, "soon became a standard text

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[31]Richard Boleslawsky, "The First Lesson in Acting," Theatre Arts, VII (October, 1923), 291.

[32]Stella Adler quoted in "The Reality of Doing," Tulane Drama Review, IX (Fall, 1964), 138.

[33]Ronald A. Willis, "The American Lab Theatre," Tulane Drama Review, IX (Fall, 1964), 113.

in American universities as well as a favorite with professional actors."[34] The last of Boleslavsky's "lessons," which first appeared in June, 1932, was simply called "Rhythm." "Jaques-Dalcroze told me a great deal about Rhythm," confessed Boleslavsky, and, "I found a book on Rhythm in Architecture. . . . Those were the only two reliable and practical guides to that great element of every art."[35] His statement would indicate that he knew Dalcroze personally, not merely through Stanislavsky. It is possible that he met Dalcroze when the eurhythmist was in Moscow as a guest of the Moscow Art Theatre. Boleslavsky was, in fact, one of Gordon Craig's assistants for the controversial production of Hamlet which Dalcroze viewed so critically.

Although the Laboratory Theatre was certainly not the only school to train actors in Stanislavsky's system, it was, in the words of Willis, "a clear landmark in the spread of Stanislavski's influence in America." It was, by the same token, something of a landmark in the spread of Dalcroze eurhythmics. About 500 students studied at the Laboratory during its years of operation between 1923 and 1930; each of those students was at least exposed to Dalcroze's ideas. Before they joined the Group Theatre, Stella Adler, Ruth Nelson and Eunice Stoddard had eurhythmic training at the Laboratory Theatre. Harold Clurman

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[34]Gray, op. cit., pp. 30, 33.

[35]Richard Boleslavsky, Acting; the First Six Lessons (New York: Theatre Arts, 1939), pp. 111-112.

studied directing under Boleslavsky, and Lee Strasberg was an acting student at the Laboratory Theatre in 1924. Strasberg later said: "There is no question that the technical work in the Group Theatre came definitely from the work that I had acquired, the knowledge I had acquired in the Lab."[36]

Other Russian theatrical artists who emigrated to the United States used the Dalcroze system in training student actors in this country. At the King-Coit School in New York, Mikhail Mordkin trained dancers in the rhythmic gymnastics he had learned under Stanislavsky.[37] Another former member of the Moscow Art Theatre who taught a version of the Stanislavsky system was Vera Soloviovia. She recalled that training in movement under Stanislavsky had been of three types: "classic ballet, Dalcroze, and later on the Duncan technique, taught by a former student of Isadora's." Coming to America in 1935, Soloviovia worked as an acting coach and later opened her own Studio of Acting in New York. She warned that Americans should not overlook the emphasis that Stanislavsky himself placed on "the training of voice, diction, and body." She taught acting by "encouraging my students to make big gestures and justify them and then have them create sculptural

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[36]Willis, op. cit., p. 116.

[37]George W. Beiswanger, "The New Theatre Dance," Theatre Arts, XXIII (January, 1939), 55.

poses and react to music, also through a lot of accent on rhythms. . . ."[38]

Ernst T. Ferand made perhaps the most significant contribution toward introducing Dalcroze eurhythmics in its pure form to America. Formerly director of the Hellerau-Laxenburg College of Eurhythmics in Vienna, where he worked with Dalcroze himself, Ferand came to America when the Nazis took over Austria in 1938. He lectured in many American colleges and eventually became an instructor at Erwin Piscator's Dramatic Workshop of the New York School of Social Research.[39]

Piscator, a German disciple of Max Reinhardt, was already well-known as a director at the Volksbuehne when he came to this country at the outbreak of the second World War. His outstanding production in Germany was his staging of The Good Soldier Schweik in 1927. At the Dramatic Workshop from 1938 to 1951, he adopted the "epic style," replacing both naturalism and expressionism with an intellectual clarity which was not without its own emotion, and made use of all possible mechanical devices which could help to express the argument of the play.[40] One of his most interesting

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[38]Vera Soloviovia quoted in "The Reality of Doing," pp. 137, 153-154.

[39]Anatole Chujoy (ed.), The Dance Encyclopedia (New York: A. S. Barnes, 1949), p. 124.

[40]Erwin Piscator, "Objective Acting," Actors on Acting, eds. Toby Cole and Helen Krich Chinoy (New York: Crown, 1949), pp. 285-291.

experiments with the epic style, according to Bernard Sobel, was his production of Sartre's The Flies at the Dramatic Workshop.[41]

In 1941 Ernst Ferand contributed a section called "Rhythmic Movement in the Actor's Art" to John Gassner's Producing the Play, in which he outlined his methods of instruction at Piscator's studio. Ferand organized his instruction around the three parts or "dimensions" of the branch of Dalcroze eurhythmics called Rhythmic Movement: time, force, and space. Tempo was his first consideration under time. "We start from the average, 'normal' tempo, as indicated by our pulse and walking (andante)," he explained, "and proceed in both the directions of greater and lesser speed, as in running, trotting, striding, etc. (presto to lento)." Through musical accompaniment he taught elements of time duration by having the students prolong the durations of their steps, bodily movements and syllables, and he gave special attention to the "negative" values of pauses or rests. Such items as "interruption, hesitation, preparation, accumulation of energy" he believed to be especially important for actors. The problems involving force were studied as the students experienced the possibilities of accentuation in movement--"for instance, stamping, clapping, sudden muscular tension, beating movements of the arms."

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[41]Bernard Sobel, The New Theatre Handbook (New York: Crown, 1959), p. 541.

Conventional conducting movements were used to make the student conscious of both simple and compound meters.

Rhythmic training, in Ferand's opinion, aided the actor in developing his spatial sense because it provided systematic exercises for controlling the directions of movement: "up-down, forward-backward, left-right." Exercises were performed by the single actor and by actors in groups. Sudden changes in direction were practiced in various combinations, and transitional movements were studied "in relations to angular or curved lines, to inflections and breaks of speech melody."

Training based on rhythm, the "fundamental element of all art," would, according to Ferand, "provide the actor with all the means necessary to control the movements of his body and voice, and to organize them according to his intentions in expression, characterization, and interpretation (as well as according to the intentions of the director . . .)." Ferand recommended the Dalcroze system because he believed that it developed, "and almost exclusively so," a sense of mental as well as physical rhythm. The key to the success of the system was that it utilized music, a powerful medium for gaining rhythmic sensitivity:

> The use of music as an organic part of Rhythmic Movement (and by no means as a mere accompaniment, as is the case in many systems of gymnastics or the dance) will influence not only the sense of rhythm but also the melody of speech. It will ultimately lead to the co-ordination of speech and movement--

> a highly desirable result in the latent rhythm and potential musical atmosphere of an actor's part, a scene, act, or play.[42]

Eurhythmics is still exerting a limited influence on the American theatre. Dr. Hilda M. Schuster, director of the Dalcroze School of Music in New York, informed this writer that there are today approximately 200 Dalcroze teachers in twenty-four states and ninety-three cities. Dr. Schuster reported that "the number of students who have been in direct contact with the basic Dalcroze principles, and this sound creative approach to the arts and education, would add up to a staggering number."[43] Cecil Kitcat, a eurhythmics teacher in Pittsburgh, wrote that "for many years drama students at Carnegie Tech . . . were required to take Eurhythmics."[44] Edith Burnett, an associate professor in the Theatre Department at Smith College, wrote that theatre students need "basic training in rhythm and a more fundamental knowledge of music. This makes me all the more eager to recommend the study of Dalcroze eurhythmics. . . ."[45] In his book The Technique of Acting (1956), F. Cowles Strickland, of Stanford University, suggested that the young actor might find Dalcroze eurhythmics

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[42]Ernst T. Ferand, "Rhythmic Movement in the Actor's Art," Producing the Play, by John Gassner (New York: Dryden Press, 1941), pp. 165-166, 168, 164, 165.

[43]Letter from Dr. Hilda Schuster, April 2, 1966.

[44]Cecil Kitcat quoted by Schuster.

[45]Brochure from The Dalcroze School of Music, New York, 1965.

helpful, although he admitted that it is difficult to prescribe physical training because "it will differ with the individual."[46]

Speaking generally, however, it must be admitted that American theatres were not as obviously affected by Dalcroze's system as those in Europe. Hans Wiener explained in 1928 that "most of the continental theatres engage instructors . . . and oblige their actors and singers to receive daily instruction in rhythmic gymnastics."[47] Obviously, only a permanent company could consistently train their actors in this European fashion, and such companies were rare in America above the little theatre level. Soloviovia believed that Americans were "too poor to go through such extensive training," explaining that only actors who participated in such organizations as the Neighborhood Playhouse or the American Academy could afford such inclusive courses as rhythmic gymnastics.[48]

The Dalcroze idea was also partly discredited in this country by "mediocre displays by would-be adepts" who neither understood nor properly demonstrated the system. The resultant tangle of Dalcroze mutations and conflicting assertions, along with the emergence of new systems of rhythmic gymnastics, make a

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[46]F. Cowles Strickland, The Technique of Acting (New York: McGraw-Hill, 1956), p. 17.

[47]Hans Wiener as told to John Martin, "The New Dance and its Influence on the Modern Stage," The Drama, XIX (November, 1928), 36.

[48]"The Reality of Doing," p. 153.

simple evaluation of Dalcroze's influence practically impossible. (Rudolf Laban, Mary Wigman, Isadora Duncan, Douglas Whitehead, Elsa Findlay and many others taught their own similar systems.)[49]

Perhaps the most deadly blow to eurhythmics in the American theatre came, ironically enough, from those members of the Group Theatre who propagated "the method." In Method--Or Madness? (1958) Robert Lewis asserted that in America the "internal" aspects of Stanislavsky's theories became fetishes, while there was a wide disregard for the external, theatrical means whereby emotion could be expressed.[50] Fortunately, or unfortunately, Dalcroze's influence on Stanislavsky fell naturally into the latter category.

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[49]Francis Gadan, Robert Maillard and Selma Jeanne Cohen (eds.), Dictionary of Modern Ballet (New York: Tudor, 1959), p. 106. See also Rudolf Laban, The Mastery of Movement (London: Macdonald and Evans, 1960).

[50]Robert Lewis, Method--Or Madness? (New York: Samuel French, 1958), pp. 67-84.

CONCLUSION

This study of the application of Dalcroze eurhythmics to the theatre has led the writer to an examination of the major revolutionary movement in modern theatrical production, a revolution propagated chiefly by Adolphe Appia and Gordon Craig. These two designers proposed a new approach to the mise-en-scène, substituting simple, symbolic three-dimensional scenery for the elaborately realistic settings popular in the nineteenth century. Furthermore, this substitution inevitably meant changes in the fundamental nature of theatre architecture itself. In Paris, Jacques Copeau, influenced by Appia and Craig, experimented with their ideas in his Théâtre du Vieux Colombier, where he built a stage without footlights and performed all plays with the same basic setting. In Berlin, Max Reinhardt tried to escape from the proscenium-arch by constructing for his Grosses Schauspielhaus a stage which thrust far out into the audience. And at the Munich Art Theatre, Georg Fuchs made important advances with his "relief stage," designed to emphasize the actor and his movement. Russian theatre construction was even more avant-garde. Meyerhold's Moscow theatre, for example, contained an unusual egg-shaped platform which the spectators surrounded during performances.

All of these innovations in the construction of playhouses have been described at length by students of the theatre. And the simplified scenery imagined by Appia and Craig, with its characteristic steps, levels and screens, is often discussed, and more often imitated, by practitioners of the modern stage. Seldom mentioned, however, is the theory behind all of these drastic changes in the mise-en-scène. Appia, as well as Craig, wrote that he sought to give a philosophical basis to his art and recommended changes not only in methods of theatre architecture and types of settings but also in techniques of acting. Both theorists prescribed training in rhythmic movement for the actor. Their basic idea was the same: to achieve a unity of all the elements of production by strictly controlling each one of those elements, especially the actor himself. While Craig visualized the stage-director as the supreme mastermind overseeing the whole, Appia believed that control would be in the hands of the dramatist-composer. For both, the medium of expression for the theatre was the universal language of movement rather than the limited language of words. Appia, a musician as well as a designer, differed from Craig only in the means he would use to achieve these ends.

Inspired by the Wagnerian opera, Appia conceived of music as the controlling element in the theatre. The musician, he believed, could suggest movement through sounds and rhythms but he could not produce movement itself. The production of movement

remained for the actor to accomplish, and the movement of the actor would in turn determine the nature of the scenery, which was made plastic and expressive through the power of effective lighting. Appia realized that this "hierarchy of expression," as he called it, depended upon the responsiveness of the actor's body to the dictates of music, for it was through music that the dramatist-composer would control all the elements in the hierarchy. Consequently, as early as 1893, he proposed training actors in some form of musical gymnastics which would enable them to move in a definite musical pattern.

Appia's search for a method of training actors led him, in 1906, to Emile Jaques-Dalcroze, a musician and teacher who had devised a system of rhythmic gymnastics to help his students react to music with their whole bodies. After viewing a demonstration of the system, Appia wrote a letter to Dalcroze describing his impressions and reactions. He called Dalcroze eurhythmics a revelation and expressed his gratitude to the Swiss teacher for providing a practical means to achieve his goal of unifying theatrical productions. He was elated over the possibilities of making music an integral part of the actor's body. Soon the two men met and discovered that they had much in common. Both were musicians, both were interested in the theatre, and--most important of all--both were controversial reformers in their different areas, Dalcroze as an educator and Appia as a theatrical aesthetician and designer.

For ten years Appia and Dalcroze worked in close collaboration. Appia developed his theories of production while Dalcroze, the more practical of the two, perfected and promoted his system. Together, with the aid of Alexander von Salzmann and Heinrich Tessenow, they designed and built a theatre at Dalcroze's school in Hellerau. There, in what Oliver Sayler called "the strangest theatre in Europe,"[1] Appia had his most important opportunity to practice some of his purely theoretical principles of theatrical art. Settings were simple and symbolic, consisting mainly of steps, levels and ramps. Through the mechanical genius of Salzmann, a system was devised which fulfilled Appia's dream of plastic and expressive lighting. Most important of all, productions were staged with one major objective: to demonstrate the Dalcroze idea of visualizing music in movement.

Dalcroze insisted that his system was as valuable for actors as it was for musicians, because his system was a means to art rather than an art-form in itself. Every actor, according to Dalcroze, had musical rhythm in his organism, but he was usually not trained to express that rhythm. Therefore, Dalcroze proposed giving the student a number of musical notes and then guiding him in the composition of a variety of musical movements. In other words, every movement of the actor would be equivalent to a musical note. Given the proper note, there would follow naturally

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[1] Oliver Sayler, The Russian Theatre (New York: Brentano's, 1923), p. 150.

a harmonious response to the accompanying words or music. He further suggested that if the actor were drilled in realizing notes with the help of music, he would later be able to realize "silent music," consequently bringing spontaneous rhythm to a role rather than mechanical, meaningless, detracting movements. The system was original chiefly because it used music to instruct in stage movement. It did not attempt to categorize bodily attitudes, like the Delsarte system, and it bore no resemblance to the purely psychological approach to a part advocated by followers of the so-called Stanislavsky "method" in America. Technique was all important to Dalcroze; actors often failed, he believed, because they failed to recognize the necessity of technique for their art.

Dalcroze's fame spread throughout Europe as a result of the spectacles he staged and the claims he made. A long list of notable dramatists and producers visited the school, and some went away admittedly impressed by the experiments underway there. For example, Jacques Copeau, stage director, actor, and critic, discussed his plans with Dalcroze and Appia before he founded his School of the Théâtre du Vieux Colombier in Paris. He subsequently used eurhythmics to help his actors give aesthetically gratifying and sensitive portrayals on a simple, permanent stage which focused the attention on the human body in motion. After seeing a demonstration of eurhythmics at Hellerau, Max Reinhardt introduced the system into the training program of his actors at

the Deutsches Theatre in Berlin, and he carried the Dalcroze idea into other German theatres, including the Schumann circus, the Volkesbuhne and the Grosses Schauspielhaus. Constantin Stanislavsky also used the system to achieve remarkable ensemble acting at his Moscow Art Theatre. Evidence of his knowledge of eurhythmics may be seen in his important book Building a Character.

Wherever Appia's The Work of Living Art was read, producers were at least introduced to the Dalcroze method of training actors in "musical time and proportion."[2] However, that book was not translated into English until 1960. Since Appia's designs had been widely circulated in America, while his books were almost totally unread, Appia's influence was restricted to his suggestions regarding the stage setting. Not much was known of his ideas regarding the actor's role in the new drama.

Partly because the production procedures were radically different, eurhythmics never gained the widespread acceptance by the American professional theatre that it achieved in Europe. The dominance of commercial management of the theatre in New York made it impractical to train actors in eurhythmics, or in anything else for that matter. A New York theatre, after all, is only a rented building; there is no permanent acting company, no repertory of dramas, no workshop for the technician, and no training studio for

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[2]Adolphe Appia, The Work of Living Art, trans. H. D. Albright, and Man Is the Measure of All Things, trans. Barnard Hewitt ("Books of the Theatre Series," No. 2; Coral Gables, Fla.: University of Miami Press, 1960), p. 88.

the actor. Such training was too expensive for the average actor to undertake for himself. There were not many Dalcroze teachers in this country, and those who were here seem to have specialized almost exclusively in the use of the system for the education of musicians. Furthermore, Dalcroze himself never visited America, although he planned such a voyage several times.

Nevertheless, there developed in this country a number of amateur and university groups that benefitted from Dalcroze's system. Maurice Browne's Chicago Little Theatre employed eurhythmics regularly for the training of its actors. Richard Boleslavsky, a former member of the Moscow Art Theatre, drilled his student-actors in eurhythmics at the Laboratory Theatre in New York, and Ernst Ferand used the system at Erwin Piscator's Dramatic Workshop of the New School for Social Research. Courses in Dalcroze eurhythmics were also in the curricula of some American schools and colleges.

It is difficult to speculate about the future of eurhythmics for the theatre. The emergence of rhythmic training for actors was partly a result of the symbolist movement in playwriting headed by Maurice Maeterlinck and others who explored the regions which lie beyond the world of realism. Such training is of value to companies producing the plays of Beckett, Ionesco, Adamov, Genet, Ghelderode, and other avant-garde writers who have moved away from the literary drama in an attempt to communicate the senselessness and irrationality of human actions. Antonin Artaud, one of the

chief spokesmen for the absurdists, said nothing in The Theater and its Double (1938) that Appia had not already said years earlier. The most significant aspect of Artaud's theatre was its emphasis on "expression in space." Instead of relying upon the spoken word, Artaud would have dramatists "put an end to the subjugation of the theater to the text, and to recover the notion of a kind of unique language half-way between gesture and thought."[3]

The movement of an actor, according to H. D. Albright, is actually another form of language. "As an instrument of expression, and of communication between player and audience," he wrote of bodily action, "it holds in the contemporary theatre at least equal rank with voice. . . ." Albright even suggested that bodily movement might take precedence over the literary text because "it rises at times above the normal limitations of spoken language and registers 'meanings' directly, somewhat in the fashion of music. . . ."[4] This relationship between music and the actor's movement is the basis of the application of Dalcroze eurhythmics to the theatre.

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[3]Antonin Artaud, The Theater and its Double (New York: Grove Press, 1958), p. 89.

[4]H. D. Albright, Principles of Theatre Art (New York: Houghton, Mifflin, 1955), p. 90.

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VITA

Clark McCormack Rogers was born in Birmingham, Alabama, on September 1, 1938. He attended public school in Birmingham, graduating from West End High School in 1956. In 1960 he received his Bachelor of Arts degree from Howard College in Birmingham. The following year he received the Master of Arts degree from the University of Tennessee, where he was employed as an instructor from 1961 to 1963. In September, 1963, he began work toward the Doctor of Philosophy degree in the Department of Speech at Louisiana State University.

EXAMINATION AND THESIS REPORT

Candidate: **Clark McCormack Rogers**

Major Field: **Speech**

Title of Thesis: **The Influence of Dalcroze Eurhythmics in the Contemporary Theatre**

Approved:

Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

Date of Examination:

July 12, 1966